LOST: THE OFFICIAL MAGAZINE PRESENTS

DAMON LINDELOF TALKS SEASON 4!

LOST: THE GAME

UBISOFT PREVIEW INSIDE!

LOST™

THE OFFICIAL MAGAZINE

CAPTURED!

BEN. DESMOND. ALEX. NAOMI.
EXCLUSIVE INTERVIEWS INSIDE...

SEASON 3 DVD EXPLORED

SPECIAL FEATURES ANALYZED...

EXCLUSIVE POSTERS

DESMOND & CHARLIE REUNITED...

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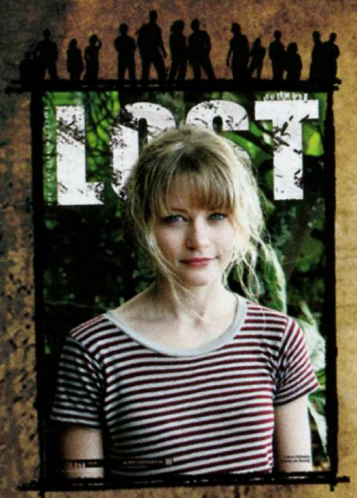
ISSUE #14 JAN/FEB 2008

THE OFFICIAL MAGAZINE
LOST
VOLUME 1 ISSUE 14
JAN/FEB 2008
ISSUE #14 JAN/FEB 2008



COLLECTOR'S SPECIAL
Spare a thought for Claire, who has just lost her Charlie, by ordering this special Collector's Cover from the sites below…
www.express.com
www.titanmagazines.com

BY THE FIRE

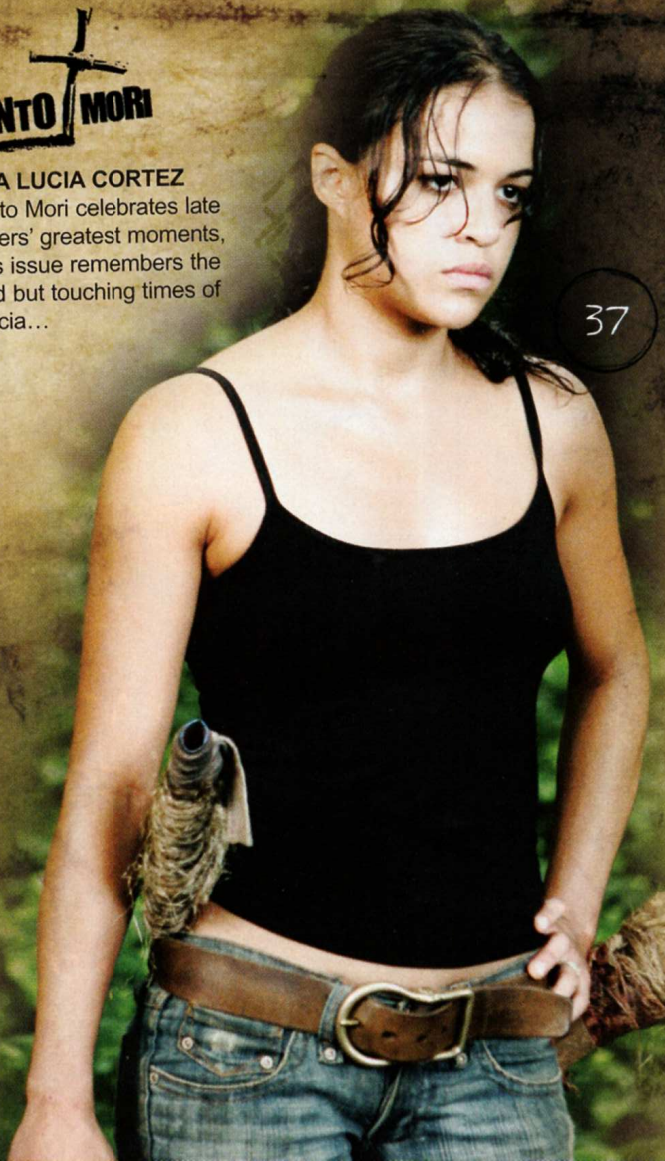
16 BLOOD vs. WATER
Michael Emerson and Tania Raymonde talk exclusively about playing *Lost*'s mysterious father and daughter (of sorts), Ben and Alex…

40 THE ALL-SEEING AYE
Not content with simply bagging Ben and Alex for this issue, we also bring you an exclusive chat with Desmond, aka Henry Ian Cusick…

48 CRASH LANDING
Ben… Alex… Desmond… there's still more exclusives to come (Happy Holidays, one and all!), like this Marsha Thomason chat about the mysterious Naomi…

MEMENTO MORI

37 ANA LUCIA CORTEZ
Memento Mori celebrates late characters' greatest moments, and this issue remembers the troubled but touching times of Ana Lucia…



BEYOND THE HATCH

44 WHAT LIES BENEATH
With exclusive photos and sketches from his own personal collection, season three Set Designer Zack Grobler takes us through the Looking Glass station…

53 GUITAR HEROES
From Terry O'Quinn to Naveen Andrews, it seems that everybody on the island likes to bust out some acoustic guitar moves…

contents

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FREQUENT FLYERS

06 NEW TRANSMISSIONS
Co-Executive Producing team Adam Horowitz & Eddy Kitsis discuss *Lost* as we countdown towards the premiere of season four…

8 GET *LOST*: UBISOFT GAME PREVIEW & SEASON THREE DVD PREVIEW
DVD Producer John Bernstein talks us through the new forthcoming season three DVD box set, plus Ubisoft's *Lost: The Game* gets exposed…

14 VOICES FROM THE FUSELAGE
This zone is dedicated to you, the fans. It's full of opinions, theories and debates, so make sure you join in and email us today…

29 FLASHBACK
An unusual Flashback this issue as we examine a key season one moment for Jin and Sun, both on and off the island…

63 DEAR DIARY
Andrew Divoff, aka everyone's favorite one-eyed man Mikhail, talks about island life…

64 BLACK BOX FLIGHT RECORDER
Leonard said something very strange to Hurley back in season one… came you remember what it was?

66 EXODUS
Issue #15. Out in February. 100-page special dedicated to the arrival of season four. Need we say any more…?

NAMASTE

26 THE ORCHID
Did anyone see a new Orientation Film posted on the internet over the summer? You didn't? Where have you been?! Fear not, it's here…

26

THE OTHERS

56 MEET CO-PRODUCER: SAMANTHA THOMAS
Sam gives us an exclusive insight into her role on the show, plus part one of a very special look at the recent *Lost* Hawaii Symphonic event…

62 DAMON LINDELOF'S PEARLS OF WISDOM
Got a question for *Lost*'s Co-Creator/Executive Producer? He's got the answers…

56

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VERY SPECIAL THANKS TO:
J.J. Abrams, Damon Lindelof, Bryan Burk, Carlton Cuse, Samantha Thomas, Noreen O'Toole, Edward Kitsis, Adam Horowitz, Melissa Harling, Bruce Gersh, Gregg Nations, everyone at ABC and ABC.com for their time and support, Henry Ian Cusick, Michael Emerson, Andrew Divoff, Tania Raymonde, Marsha Thomason, all of the cast's agents, managers and publicists, Zack Grobler, Jim Van Houten, Mario Perez, all of the crew's assistants, Annabel Port, Colin Burgess, Dave Harper, Dan Wright and all of the Koink and The *Lost* Initiative family, Iain Lee, Tom Page, the Music4 studios gang, Ben Boyer, Teresa Pegrum and everyone at Sky One in the UK, and absolutely everyone that makes up 'Team *Lost*' for their hospitality, kindness, and assistance in creating each and every issue of *Lost: The Official Magazine*.

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Lost: The Official Magazine Volume #01, In-flight Magazine #14 January/February 2008. *Lost: The Official Magazine* is published every two months by Titan Magazines, a division of Titan Publishing Group Ltd, 144 Southwark Street, London, SE1 0UP. TM & © Touchstone Television. All Rights Reserved. Titan Authorized User. ISSN# 1747-8162 TM# 9462

"What if I told you that somewhere on this island, there's a very large box…"

DIRECT FROM THE WRITERS' ROOM...

UNEARTHED TREASURES

SEASON THREE LOST SPOILER ALERT

As you read these words, it will be only a matter of days before the fourth chapter of *Lost*'s six-season arc smashes its way onto our screens. Excited? Agreed... we've all got goosebumps. Co-Executive Producers **ADAM HOROWITZ** & **EDDY KITSIS** are here to talk about our cover stars and what we can expect from them when the new season begins...

Words: Paul Terry

Season four is so close we can almost feel the island's humidity once more. Let's talk about the characters this issue focuses on, starting with Mr. Benjamin Linus...

Adam Horowitz: One of the biggest things about Ben – and one of the most exciting things for us as writers – is that as much we think we've explained about Ben, there's a *lot* more to talk about and reveal. Now, obviously we can't tell you what those things are yet [smiles]! But, to us, his actions are always very interesting, and the motivations behind them are even more intriguing. We're really looking forward to revealing that.

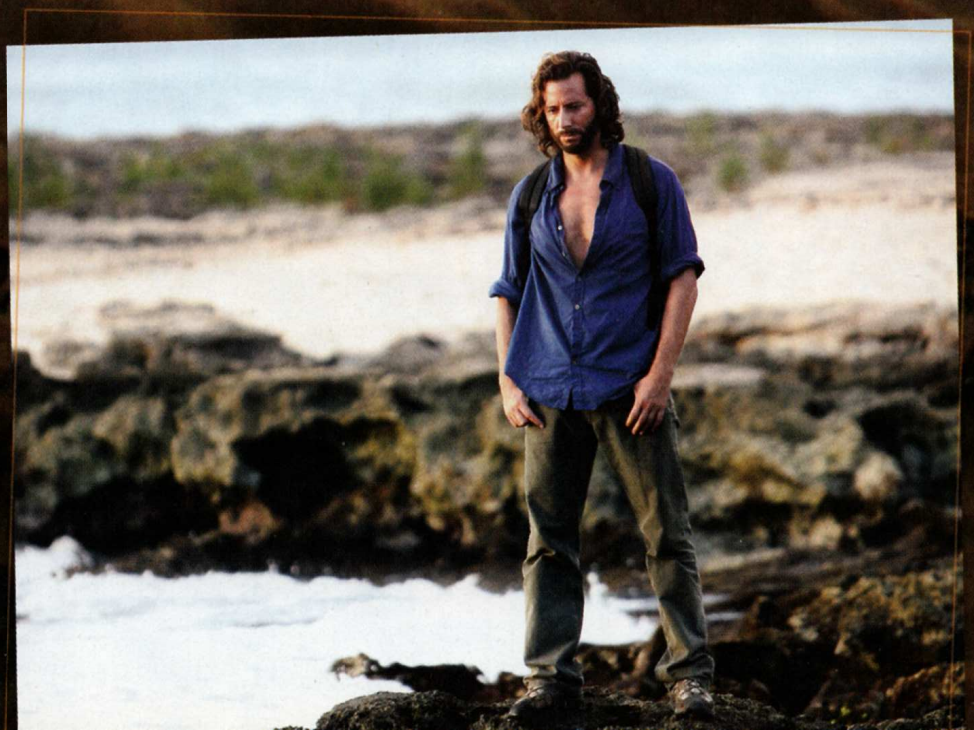
Eddy Kitsis: The history of Ben also tells us a bit of the history of the island, in the sense that when we had Ben's flashback in *The Man Behind the Curtain*, we actually got to see Dharma in action. We even got to see how Dharma was 'extinguished.' Through Ben we almost get to tell one small part of the island's story.

Alex really came into her own in season three. How do you feel she's mixed things up on the show?

EK: She definitely added more fuel to the fire of *Lost* in the sense that she finally got to meet her mom! I think what's fascinating about Alex is that she – like all teenagers – feels like their parents don't understand them. Now, she's just discovered her father isn't even her father. She was beginning to resent Ben because of his treatment of Karl, so it was great to watch her play that out towards bringing her to the point of meeting her real mom. And in turn, for Rousseau, that's pretty significant – coming face to face with her daughter after 16 years!

The last we saw of Desmond, he had to sadly watch Charlie die. Where do you think Desmond is at, mentally, after the developments Naomi brought to the island?

EK: Desmond got as close to Penny as he ever has on the show so far! He literally saw her! If it wasn't for Charlie's heroics, he might've also been able to talk to her. I think that is going to renew a bit of his hope, his faith, and at the same time, the minute



"CHARLIE WRITING 'NOT PENNY'S BOAT' ON HIS HAND IS GOING TO MAKE DESMOND REALLY SCEPTICAL. HE'S GOING TO BE COMING INTO THE NEW SEASON WANTING ANSWERS."

he saw the picture of him that Naomi brought to the island – whether he believes it now or not – at *that* moment he wanted to believe that they'd sent Penny for him. That ultimately, Penny has still been looking for him. *We* saw that at the end of season two when she said, "If you have enough money you can find anyone." So I think he was hoping for that. But, Charlie writing 'Not Penny's boat' on his hand is going to make him really sceptical. He's going to be coming into the new season wanting answers.

At this point, in what way has working on season four been a different experience for you and the other writers/producers?

EK: It's actually given us more time. Not having to put episodes on in September/October, it gives us more time in post-production and we can have them ready to air just how we want them. For us, it's really exciting to be able to tell a story without going off the air. Last year we knew we were going to do six episodes and then take a break, so we designed the season's stories that way. What's great about now is that we're powering ahead.

AH: On a bigger viewpoint, knowing there are only 48 episodes to go, we can attack them all. Of course, we have to attack season four first, and its episodes individually, but we now have the luxury of looking at the whole thing too.

Has there been any cries of, "Please, *please* let me write that one" as you're locking off this season's scripted twists and turns?

AH: It think we always try to make sure every episode has what we call 'Writers' Envy' – so that after breaking the outline, everyone in the room wants to write it. That's always our goal.

As *Lost* fans read this it will be the Holiday season. Do you guys get a break, and do you have a message for the fans?

AH: Well, only production goes down for a couple of weeks so we can recharge as much as possible. But we will get a break for the Holidays.

EK: I would say to the fans simply this: let's start the countdown… [smiles].

GET LOST

UBISOFT UNI

It's been in development for over 18 months under a veil of complete secrecy. Now, games developer Ubisoft has revealed ***Lost: The Game*** to *Lost Magazine*. Due for release in Spring 2008, *Lost Magazine* uncovers the truth behind the game that *Lost* fans won't want to miss...

Words: Paul Terry

EASHES LOST

Beginnings

Lost: The Game is based on your favorite show and developer Ubisoft has worked closely with *Lost*'s producers. It's an adventure game that puts you in control of your fate on the island. You can unravel mysteries and, just like the survivors of Oceanic 815, you can attempt to find an escape route and leave the island.

Who are you?

Surprisingly, you don't take control of Jack, Sawyer or Kate. You play a brand new character, making the gaming experience as involving as possible, immediately exciting, and engaging. Just like the other castaways, this new character has a tortured past which has brought him to the island. Will finding redemption take him home, or into the wrath of the smoke monster? He suffers from amnesia, and he is desperate to find out who he is. This is experienced through interactions with the castaways, explorations of the island, and compelling missions. What about the flashbacks? Fear not, they are present and of great significance, and most importantly, the flashbacks are completely playable…

GET LOST

Discoveries

The gameplay has an episodic style; it leads the player through a natural and well-paced journey of discovery. Just like the mind-blowing revelations experienced by watching *Lost* on TV, you will find the answers to the character's dark past as your gaming experience evolves. The adventure not only features familiar environments such as the Black Rock, the Swan hatch, the Flame, and the Medical station, but also brand new, never-before-seen locations.

Alliances

Through clever dialogue options and physical interactions with the other characters, the choices you make actually determine your success or failure in the game. You will have to interact with many familiar faces from Oceanic Flight 815, and your co-operative mission gaming skills will include helping Sayid map the island, and tracking boars with the master tracker and hunter himself, John Locke.

Puzzling process

As you will know from seeing what the characters go through on the show, this particular island is an extremely dangerous place. During your explorations, you must use your brain as well as brawn to avoid the perils that lurk (sometimes literally) around every corner. Dark labyrinths, repair tasks, and computer-related challenges await you. Photo missions help you document the unusual aspects of the island too.

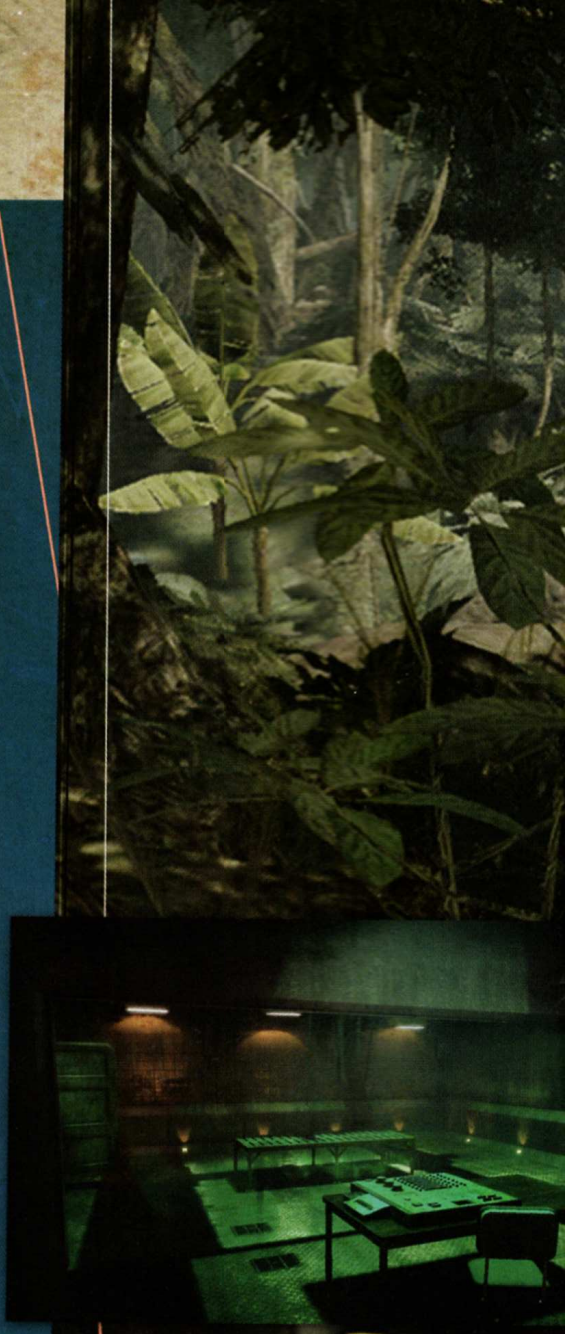
And how can we forget that familiar sonic roar and heart-pounding sight of colossal tree trunks being ripped from the ground? One wrong turn and you may find yourself sprinting away from an oncoming attack from the smoke monster. Don't forget that, apart from 'ol smoky, the island's inhabitants include deadly Others and animal threats, too. Just like the TV series, in the *Lost* game you will be pitched against man and beast when you least expect it.

The final word

But that's enough of what *Lost Magazine* thinks of the forthcoming *Lost* game and the terrors that await. As we exit this special preview, here's what Executive Producer Carlton Cuse said about the game: "The sense of adventure and suspense that we strive for in the show is also captured in the *Lost: The Game*. Ubisoft has done a fantastic job and created a game that is visually amazing and imaginative, both on its own and as an extension of the world of the show."

Special thanks to Carol Quito and Andrew Hui at Ubisoft for the images and game information.

***Lost: The Game* will be released in Spring 2008. For trailers, updates, and more info, head to: www.lostgame.com**



"THE SENSE OF ADVENTURE AND SUSPENSE THAT WE STRIVE FOR IN THE SHOW IS ALSO CAPTURED IN THE LOST VIDEO GAME. UBISOFT HAS DONE A FANTASTIC JOB"
– CARLTON CUSE

ESSENTIAL INFO

Vital *Lost*: *The Game* details you need to know:

PLATFORMS: PS3, XBOX 360, PC

AGE RATING: 16+/TEEN

RELEASE DATE: SPRING 2008

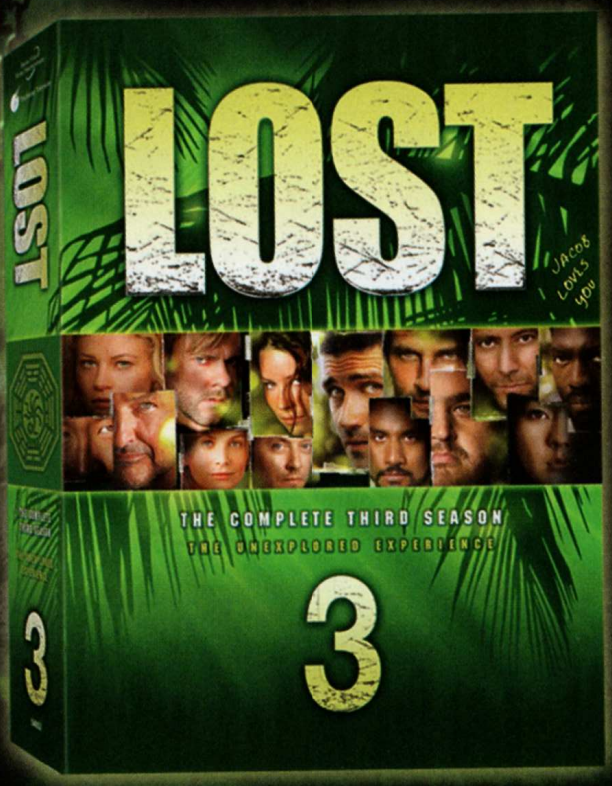
GENRE: 3RD-PERSON SURVIVAL/ ADVENTURE

GET LOST

THE THIRD

It's almost here! So many of you have been asking questions about the ***LOST*: THE COMPLETE THIRD SEASON DVD**. So, we decided to hunt down Producer **JOHN BERNSTEIN** to find out all about it…

Words: Paul Terry

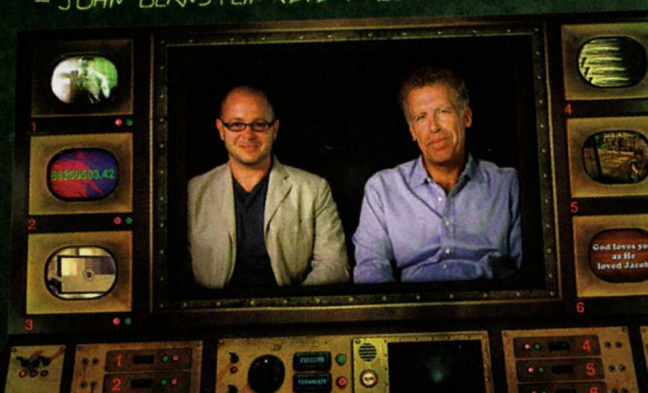


First of all, what are your favorite episodes or moments from the third season?
It's virtually impossible for me to choose a favorite episode. Yeah, I admit that I am a big fan of *A Tale of Two Cities*, *Tricia Tanaka is Dead*, *The Brig*, and *Through the Looking Glass*, but in all honesty, I see of all of season three as one extended, compelling episode. That's one of the benefits of watching *Lost* on DVD. I think anybody who watches the episodes back-to-back will not just find them exhilarating, poignant, funny, and consistently engrossing, but also remarkably cohesive. It's clear to me that the producers and writers obviously know where they plan to take us.

Did you approach this season's box set differently to the previous *Lost* sets?
There were a few goals we had at the beginning of the season. We knew we wanted to tell some unique stories… exploring territory we hadn't covered with the previous two seasons. We also knew we wanted to produce a diverse variety of features like behind-the-scenes documentaries, pieces with insight on story, and some revealing and irreverent features too. Finally, it was important for us to involve the formidable new members of the cast. It was truly a pleasure to be working with Michael Emerson, Elizabeth Mitchell, and Henry Ian Cusick.

Could you preview some of the bonus features you produced for the season three set?
Disc seven includes a lot of cool stuff; **The *Lost* Book Club**, **The World of the Others**, a look at the **Making of the *Lost* Toys**, and ***Lost : The Game*** as well. Of course, we also included the features that have become expected of all *Lost* DVD releases: **The *Lost* Flashbacks**, **Bloopers**, **Deleted Scenes**, **Commentaries**, plenty of hidden **Easter Eggs**, and 10 new installments of ***Lost*: On Location**.

"AS YOU ARE WATCHING THE SEASON THREE BONUS FEATURES, SEE IF YOU CAN SPOT THE INTERVIEWS WE DID WITH JOSH HOLLOWAY AND ELIZABETH MITCHELL IN THE MIDST OF A TORRENTIAL DOWNPOUR."
– JOHN BERNSTEIN (DVD PRODUCER)



PLACE

What is your favorite bonus feature?
I actually have a few favorites. I love the piece Terry O'Quinn did for us on throwing knives, though I strongly suggest viewing it purely for its entertainment value… not for instructional purposes! I'm also fond of Evangeline Lilly's personal tribute to the *Lost* crew. However, the feature that I think stands out most for me is *Lost* in a Day. In the past, we have created other documentaries that give an in-depth look at the making of individual episodes, but *Lost* in a Day reveals just how many episodes are actually being produced simultaneously, and it gives a true sense of everything going on with the series in a typical 24-hour period.

What was your experience like in Hawaii, capturing the bonus material footage?
Hawaii is absolutely beautiful, but it also comes with its own inherent challenges. One of those challenges is certainly rain. By now, the *Lost* crew generally know how to work around these frequent showers when shooting around the island, but they still can make things interesting. As you are watching the season three bonus features, see if you can spot the interviews we did with Josh Holloway and Elizabeth Mitchell in the midst of a torrential downpour. They each did their interviews in the jungle, protected only by a tiny pop-up tent. Even though it felt as if we could be washed away in a mudslide, and even though Josh and Elizabeth could barely hear the questions over the thunderous sound of rain beating down on the flimsy tent, it really didn't seem to phase them at all!

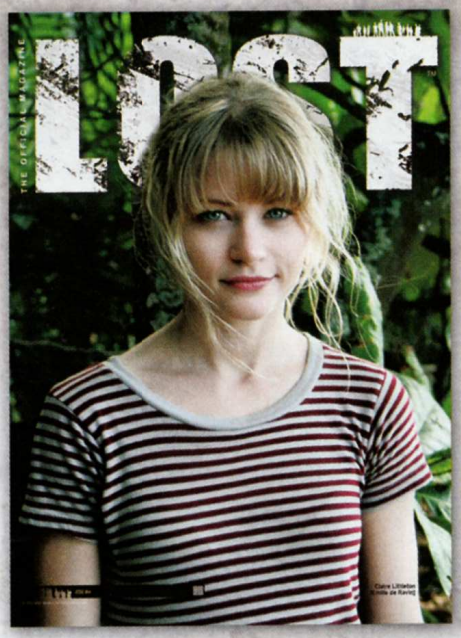
Why did you decide to release the show on Blu-ray? Is anything different about it?
Actually, everybody involved with the show is really excited about *Lost* coming to Blu-ray for many reasons. Most importantly is the quality of the episodes. For the first time ever, you'll be able to see *Lost* in full 1080p. Even if you've seen the show broadcast in high definition, I promise you haven't seen it like this before. It's truly beautiful. The release includes all the bonus features from the DVD, but they too are in high definition. We've also created a few other features exclusively for the Blu-ray release. In **Access: Granted**, Damon and Carlton finally cut through some of misinformation surrounding the show. They reveal a list of essential truths about the story, give you the chance to navigate through a series of relevant clips from the show, and finally, a panel of journalists further dissect the information. It's all served up with immersive, interactive Java based technology. There is also a special look at the sets of season three, as well as a brand new feature called, **SeasonPlay**, which keeps track of the episodes in the set that you have and haven't seen.

What are you most looking forward to from season four?
Obviously, I am not at liberty to reveal much about the upcoming season. However, based on the new scripts coming out of the Writers' Room and the amazing work we see them doing on-set in Hawaii, I can tell you that it's going to be awesome. They are definitely going to be explaining a lot, but also seem to be moving the story into some unexpected directions. I can also confirm that we did get together with Damon, Carlton, Samantha Thomas, and the rest of their team right after the hiatus to brainstorm some very cool, unique features for next year's DVD. I'm really excited about what we have in the works, but you're gonna have to be patient. The *Lost* season four DVD experience is a whole season away. In the meantime, I hope everyone likes what we cooked up for season three. As always, it was a labor of love for the *Lost* DVD team... rain or no rain.

***Lost: The Complete Third Season – The Unexplored Experience* DVD Box Set is released on DVD and Blu-ray December 11, available from all good DVD retailers.**

LOST

CLAIRE TAKE COVER!



Don't miss out on this stunning Collector's Edition of this issue! Contents are the same, but this edition has the rare Claire variant cover!

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Voices from the fuselage

THE FANS... THE FINALE... THE VIEWS... THE DEBATES...

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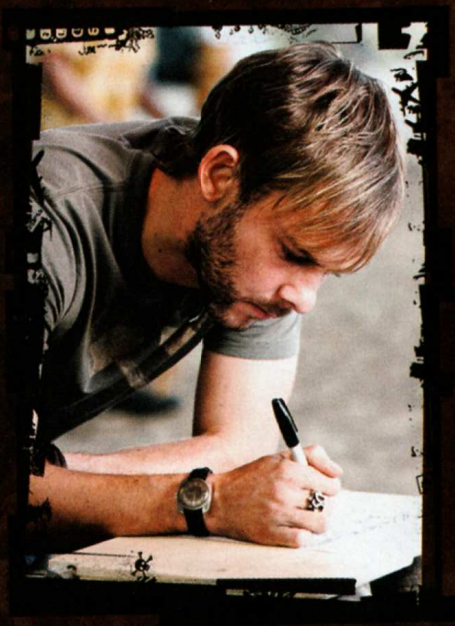
Please note: No attachments of any kind please. We cannot send personal replies, nor send on your letters to any of the cast or crew at *Lost*.

CHARLIE THE LEGEND



I just wanted to say, I love the show – great job! When I sat down and really connected with the characters, I was hooked! It seems like we all go through an emotional rollercoaster watching the show. One minute we're worried, the next we're crying, the next we're laughing – it's been great!

I was really upset when I heard the show would be ending in a few seasons, but still, everything good must come to an end, right? I was devastated when you killed off Charlie – he's my favorite character! I've never cried so hard as when we said goodbye to Charlie! I love that he was so brave in the finale, and his last moments were dedicated to helping the survivors. My respect for Charlie went through the roof when he wrote "Not Penny's boat" on his hand, just when I thought it couldn't get any higher. Even though I was shocked at seeing my favorite character die, I will always be loyal to *Lost* – I think you guys are brilliant! Keep up the good work – I can't wait until February!

Kait, via email

Charlie will never be forgotten by Team *Lost Magazine* either – just turn to the center poster to see that we'll never forget his incredible role in *Lost*'s epic mystery...

RE-POPULATION, RE-INFECTION...

There has been a lot of talk about people being sick on the island, and discussion about the stations serving as quarantine for the protection of the Dharma staff. There is also a theory that states the human race will overpopulate in the very near future, unless we cut down on population growth by a third. My theory is that Dharma was developing a virus that would wipe out one third of the population, and the "incident" they refer to happened when the virus got loose and infected the island population...

Lucky Cruz, via email

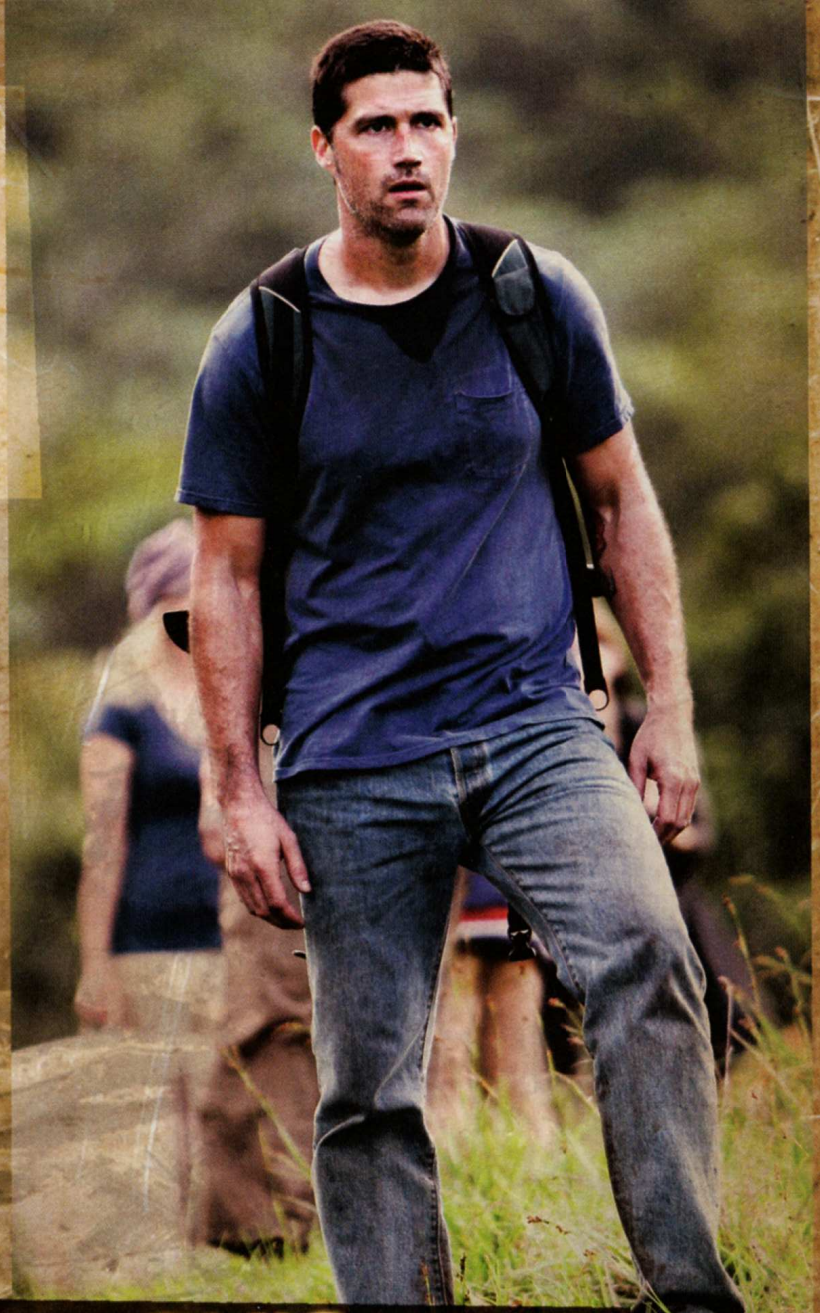
Well, Lucky, we know they're up to something on the Island, but population control? Stranger things have happened...

THE DARKNESS WITHIN THE LIGHT

I think there is a connection between *Lost*'s Danielle Rousseau and the famous painter Henri Rousseau. His paintings depicted jungle scenes and were themed "enchantment and menace." The scenes showed the beauty of a jungle, but within, lurking in the dark shadows, you can make out strange mysterious creatures... coincidence? A famous quote about his paintings reads, "His jungle is the virgin forest with its terrors and beauties, that we dream of as children... it is the virgin forest as a creation of fantasy." I think that sums up the island perfectly!

Steven Large, Coventry, UK

Nice connections there Steven – particularly like the appropriate quote you found! Here's another strange *Lost* connection: *Lost Magazine*'s Editor studied Henri Rousseau at college and had to write an extensive paper on him and his work... and even he didn't make the possible thematic connection you did!



DUALITY REALITY

Lost is the greatest show ever! Season three was my favorite season yet. My theory is about what Naomi said concerning Flight 815 having been found with no survivors. I think when Desmond didn't push the button, it somehow caused the plane to split in two, because of the electromagnetic activity. One plane is in the dimension that we are aware of, and the other – with all the passengers – is in *another* dimension. This is why, until recently, no one could find the island. That's my theory and I'm sticking to it!
Logan Kohlhagen, via email

It's another fascinating theory from you super-smart viewers – what do the rest of you think? Keep those ideas coming in!

JACK'S REVELATION

First off – I love the magazine! I also wanted to say that with all the debate over the very cool flash-forward, and them possibly getting off the island, everyone seems to have overlooked that fact that Jack dropped an enormous bombshell in the season three finale: he told Kate he loved her!! That's *huge* and it feels like no one noticed it! We've been waiting three seasons for Jack to admit how he feels, and he just dropped it into the conversation! Here's hoping Kate will come to her senses and make the right choice…
Louise Bradshaw, via email

We agree Louise that it was a fantastic *Lost* moment! We can't wait to see how that is going to play out in season four!

DHARMA DROP-OFF

I believe the people that Naomi was representing in the season three finale were actually Alvar Hanso and the remaining Dharma initiative. I think Ben was recruiting the people Dharma sent over to the island until the hatch explosion in season two, when communications broke down. Ben had Mikhail in the Flame with his Dharma uniform keeping them sweet, and making them believe Dharma were still in control. And where did the consignment of food come from in the *Dave* episode?
Eunan, Donegal, Ireland

Interesting ideas – keep them coming! Next issue is a mammoth 100-page season four special, and we'll be featuring more of your theories than ever before, so make sure you don't miss the boat...

BY THE FIRE

BLOOD VS. WATER

After 16 years, finding out that someone you believed was your father actually might not be is upsetting. Discovering that the mother you thought was dead is alive is another shock to the system. **MICHAEL EMERSON** and **TANIA RAYMONDE** talk exclusively about playing *Lost*'s Ben and Alex, their unfolding drama in season three, and season four's imminent arrival…

Words: Tara DiLullo Bennett, Bryan Cairns & Abbie Bernstein

How do you both feel about season three, where your characters became much more fleshed out?
Michael Emerson: It was surprising to me, because I had no hopes or dreams that I would ever end up a regular on a show – certainly by way of a guest spot.
Tania Raymonde: I loved that it happened naturally. Alex started popping up again in the beginning of season three and then the story put her in the right direction. A lot of stuff happened this year and she's really evolved.

What were the biggest shocks for each of you during the third season?
TR: I think one of the biggest surprises for me, initially, was finding out that I was Ben's daughter. At the end of the second season, I felt that maybe I was one of the people living with the Others, but I had no idea that I had any connection to Ben! Then, from the beginning of the year, it gave a lot more weight to her character and I was able to find a place for my rebellion: against my father.

ME: For me, it was the scene in Jacob's cabin. Is it possible for there to be dead people in a world where everyone could be dead? There are a lot of layers there. They intentionally decided to show someone in the chair – I see that all over the internet people have freeze-framed that sequence for the image. Plus, there's that voice. Who said, "Help me"? What does that all mean?

Although there are many questions left unanswered about Alex's parentage, how did you both initially react to the 'father and daughter' connection?
TR: I think we were both surprised! I had read the script and a few people mentioned that maybe it would be going on, but you don't know until you read the pages.
ME: Well, every day I look at the script or I dig into a scene and I think, "Oh… it's not *quite* what I thought it was."
TR: When I started doing scenes with Michael, I thought, "This is really great because it gives me a chance to work with Ben!"

"I LOOK FORWARD TO MOVING INTO THE HAUNTED TERRITORY NOW THAT WE'VE OPENED THE DOOR TO THE SUPERNATURAL ELEMENTS..."
– MICHAEL EMERSON (BEN)

...Who is a pretty frightening person, wouldn't you say, Michael?
ME: I just try to play him simply and in earnest, and then let the chips fall where they will. The moral, ethical, sympathetic framework of the show shifts a little every time I play it. I'm a good sufferer though. I don't know if it's my Catholic upbringing or what, but I have an easy time imagining physical pain!
TR: I think that's what angers Ben and what he likes about Alex in a sense – she's a frustrating, untouchable character from

FROM STAGE TO SCREEN

MICHAEL EMERSON discusses his theatrical roots…

"I'm anxious to go back on the stage as soon as I can. I don't have a lot of time to do it now because *Lost* keeps me tied up, but I'll be ready to do a play very soon. I'm primarily a stage actor, so I'm used to being in four dusty walls. To be acting on a cliff overlooking the sea, or to be deep in the jungle or on a beach at night is very different. I'm still absorbing the idea of being in real places instead of imaginary places. Shakespeare taught me how to play the complicated villain. Shakespeare taught me how to play the villain who compromises the audience's ethics. If you play Iago, for example, in *Othello*, you are the most modern, charming and funniest character on the stage in that play. That places the audience in a compromised ethical position because they like you so much, and yet they know you're a beast. I think there's something good in that."

Ben's perspective. She can really push his buttons and, hopefully, not get the ultimate punishment that others in the circle might have gotten. That's the most interesting and inspiring thing about Alex, definitely.

ME: The thing with Ben is that I tend not to be a person who researches roles. I mean, even if you play a living, historical figure like Oscar Wilde – who I've played, or Henry IV, you can read a lot about it, but it ends up not being profitable, because all you're really responsible for is the portrait that's in your text. You don't need to know that much about the *real* Henry IV to play Shakespeare's Henry IV, because all you need to know is what Shakespeare wrote, basically. And it has served me well in the playing on *Lost*, between the beatings, the shootings, and the bondage and all of that kind of stuff!

TR: I think one of the big mysteries is how does Alex feel about Ben? Despite everything, I think Ben actually cares about Alex. They obviously had a big falling out, but despite everything that Alex has done to get him angry, I think, in a strange way, he loves her like a father loves a daughter.

ME: This was an element where I had to stop and think, "Oh, I need to add these colors now. This is not the same Ben, the master chess player that we've seen all along." I think his ruthlessness is his desperation.

TR: One of the most important things for me in playing Alex is that I like her courage. She's extreme and has a lot of guts. I told myself that she believes in everything that she is doing and she's going to go for it 100 per cent. She has a clear sense of what is right and wrong. She fights for what she believes in and is trying to do the right thing in the context of this crazy island life that she is living.

ME: These elements give the end of the season a lot of momentum and ferocity.

NERVOUS DISPOSITION

MICHAEL EMERSON isn't sure why he gets cast in intense roles, but welcomes them...

"I flatter myself that I don't make people nervous in real life – but maybe I do on some level! It's alright, though. One of the things we want to do in the theatre or in the performing arts is keep people on edge, or make them think. So something is working with that, with me, but I don't know. I wouldn't have cast myself maybe, in such roles like Ben, but they seem to come back to me. But it's only for the camera world. I tend to play much more benign characters on stage."

"I WAS EXTREMELY SAD FOR CHARLIE – IT WAS A BEAUTIFUL SCENE AND I DON'T THINK I HAVE EVER SEEN SOMETHING ON TV THAT WAS SO MOVING..."
– TANIA RAYMONDE (ALEX)

What do you think were your defining moments this year, Tania?

TR: At the beginning of the year, Alex had a tendency to be sneaking around, trying to get information from Jack, Sawyer, and Kate. I learned so much from those actors because they are *so* in their element with action scenes and the way to move. Alex was trying to do things without her father finding out. Her other major reason for action was that she was desperate to find her captured boyfriend, Karl. That snowballed, and as the season progressed she became more suspicious of Ben, questioning his motives and rebelling against him even more. I felt that *Not in Portland* was a very diverse episode. There was a lot of action, but then there were also scenes where I was explaining what I was doing – a lot of pleading and asking for help. Then, even *more* action when we go to rescue Karl, plus that emotional scene where I have to let him go and stay behind on the beach with Juliet. It had all these interesting sets too, and I got to do a little bit of everything.

In terms of important moments for Alex, one of them is when Sayid tells Alex that she looks exactly like her mother. In that situation, Alex is so shocked to even hear someone mention her mother that there's no time to

react properly. Then the idea starts to sink in and that permeates the rest of the season. Obviously, the reunion with Danielle was a very big moment for Alex too!

And for you, Michael?

ME: Even when he was on the operating table, Ben was still quite a few moves ahead of everyone. I was happy that the sea change in Ben's personality was at least rewarded. It wasn't for nothing. He shot John Locke to reclaim sole rule, and wanted life to be very simple and militant. But now, he's more in a scramble mode.

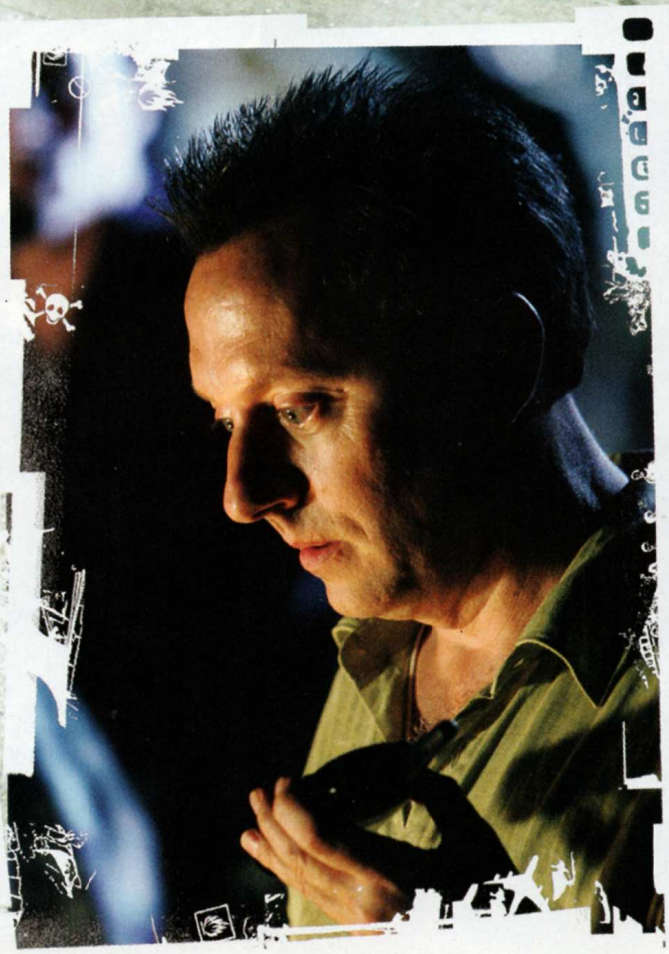
Everybody working on the show was amazed at how strong the last four or five episodes were. It was really dark and there were elements of horror. It was bloodier than we ever expected it to be, but in a great way. In the episode *The Brig*, when they go back to the Black Rock with John Locke's father – what a great way to wrap up two storylines at once. To bring Sawyer's and Locke's back-stories into collision via Ben in that way, and to bring them both to a moral sticking point to see who will do what, was great!

I think the island helps with our performances, too. There's nothing like the sun beating down on you, or being able to see 15 miles out to sea to give you a perspective on the scene you're playing. Although, sometimes it makes you think that we are just humans and that our storytelling media is so small compared to the majesty of those surroundings.

What did you think of season three's final island moments?

TR: I'd never met Mira Furlan, except for about five minutes before we shot the reunion scene! For some strange, cosmic reason, we'd never met even when we'd worked on the same episodes – I didn't even run into her at our hotel. It was really strange, but it was also good because it made me feel like Alex would feel. It worked out for the best…

ME: Especially as I'm a captive in the finale! Suddenly, I was spending my days with characters I hadn't seen, like Rousseau. It was interesting and fun to be around her because there I am facing a natural animal enemy whose child I have taken. She has some real issues and it's more of a visceral danger than the mind games I'm used to playing with other characters. But by the same token, Ben seems to be able to take a punch, and boy, does he take some!



"ALEX REALLY JUST WANTS TO FIND OUT MORE ABOUT DANIELLE, AND THERE MUST BE A REASON THAT BEN KEPT ALEX AWAY FROM HER..."
– TANIA RAYMONDE (ALEX)

WRITER/ DIRECTOR RAYMONDE

The *Lost* actress reveals her scriptwriting and film direction skills in her short, *Cell Division*...

"I always was very interested in being behind the camera. When I was 16, I started writing the script for *Cell Division*. I was in biology class and the idea came to me about the biological aspect of cells dividing. I thought I could create a strange teen romance about that. It turned into the story of this depressed girl named Lisa, who is desperately searching for this other person to complete her other half. I decided I might as well make it myself, so I wrote it and got some people together. We shot for seven days, then I edited it and started bringing it out at film festivals. It's doing pretty well and I'm really happy about that. I definitely want to pursue directing as an alternate career.

"I really liked the total experience of it. Getting the story right was the most difficult part. Directing was a blast, and the editing process was interesting too. It was good that I got to do everything, because in the future, I can decide what I like more of. A little taster of what the director deals with also helped me, as an actor, to learn how to communicate ideas."

TR: There was so much going on in the finale, and there was so much happening in that exact moment, which heightened the intensity. There are a lot of unanswered questions when it comes to us three that I think they will be addressing next season.

ME: Overall, I was really pleased with the entertainment value of it. It's terse and compressed and there's a nice sort of rhythm to it. There's something relentless about the show lately; like it's hurtling towards some unavoidable climax.

TR: I think there will be more of Alex and Danielle in season four. I would think Danielle has a lot to explain to Alex, especially why it took her so long to find her!

How did you react when you saw the finale air?

TR: I really loved it. The fact that we know that Jack, Kate, and maybe others make it back to the mainland was such a huge deal. I was extremely surprised.

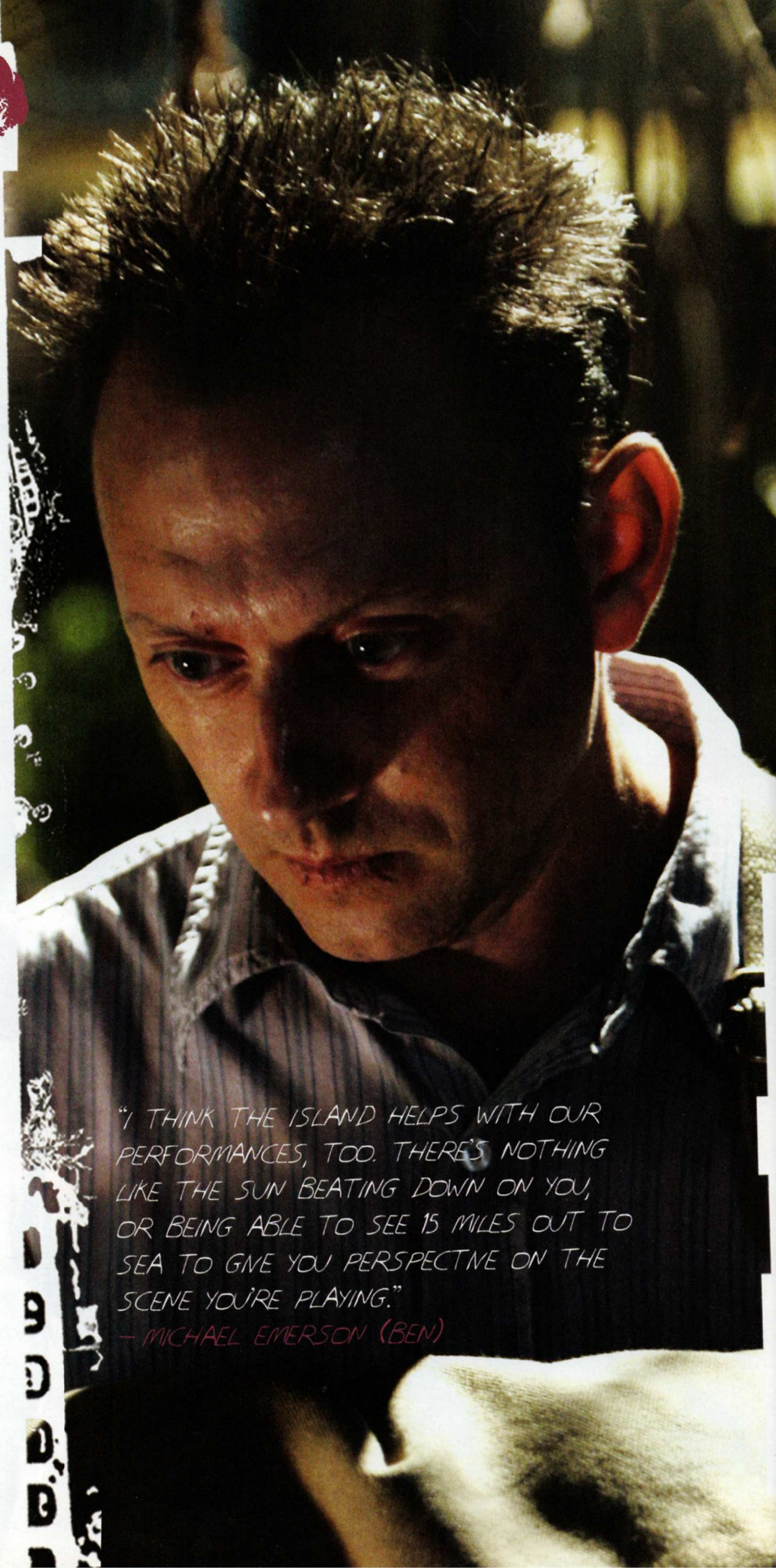
ME: It will open the show up to so many new ideas and stories that I think they will be hard pressed to finish the story in 48 episodes!

TR: I was extremely sad for Charlie, though. It was really a beautiful scene and I don't think I have ever seen something on TV that was so moving. I really enjoyed it because it's simply poetic and more powerful because the island was taking him away. It was the island that wins him over in the end. The theme of water was very moving, and I'm very sad about that loss.

What kind of stories would you be excited to see tackled in the forthcoming season?

ME: I think exploring more about the Hostiles, the Others, and Ben's rise to power – arriving at the kind of man that he is now. I look forward to fleshing out our back-stories.

TR: I feel like Ben and Alex and Danielle won't be a very happy



"I THINK THE ISLAND HELPS WITH OUR PERFORMANCES, TOO. THERE'S NOTHING LIKE THE SUN BEATING DOWN ON YOU, OR BEING ABLE TO SEE 15 MILES OUT TO SEA TO GIVE YOU PERSPECTIVE ON THE SCENE YOU'RE PLAYING."
– MICHAEL EMERSON (BEN)

KARL & ALEX

TANIA RAYMONDE discusses the on-screen *Lost* teen romance...

"I don't think there is anything typical about their relationship – it's pretty extreme. At the base of it, she's a young girl that really likes this guy and she's not allowed to love him. It's a *Romeo & Juliet* story. But I think that Alex is looking out for Karl's safety. She tried to do as much as she could under the supervision of Ben to make sure it was safe to be with him. At the end of season three, the tables have turned and I get the feeling that being with Karl isn't her main focus anymore. She's been confronted with the idea that her mother is alive on the island and Ben was lying to her about it, so there are other things to worry about! But I do believe a girl like Alex should have a boyfriend on the island."

family for very long. It's really important for a young girl to know her mother. The moment she is confronted with the idea, and this strange woman is standing in front of her calling herself her mother, it's a very big moment. I think the most important part of that scene is to show child-like shock. I don't think Alex could have said or done anything at that moment because she is surprised by this new information. From Alex's perspective, she really just wants to find out more about Danielle, and there must be a reason that she kept away from her!

ME: I'm also sad that a bunch of Others were killed. Those are my pals and my team! I don't know if that means more isolation for Juliet and Ben. Maybe they are working towards some sort of merger? I like the idea that the castaways and the Others could become engaged in some desperate battle with a third party.

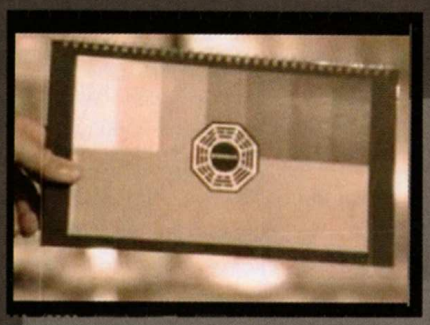
TR: I'm also curious to see what happens with Karl too. Hopefully Ben won't lock him up again!

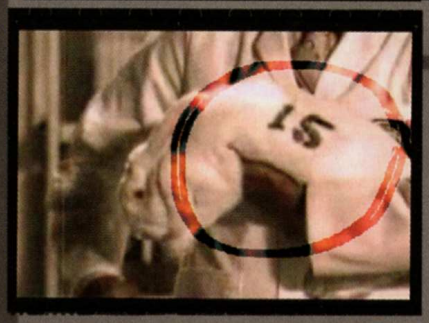
ME: I feel like Ben is a monster for a cause. The two camps have flared up against each other and something that can mediate this conflict would be an outside threat. I think that might be where we are heading with Naomi, her satellite phone and her mystery ship parked right off the island. That will be interesting to see. I also look forward to moving into the haunted territory now that we've opened the door to the supernatural elements.

LOST TIME

It premiered at this year's San Diego Comic-Con, and it baffled, delighted, and intrigued *Lost* fans. Now posted everywhere online, discussions of time travel, 'the sickness,' and the Dharma Initiative have hit fever pitch once again. For your convenience, here is a direct transcription of the **ORIENTATION FILM – STATION SIX: THE ORCHID**…

Compiled by Zoë Hedges





(CLAPPERBOARD. A MAKE-UP ARTIST APPLYING FOUNDATION TO EDGAR HALOWAX WHILST HE SITS ON A DESK IN A HATCH READING A PIECE OF PAPER.)

EDGAR: (Sighs) I'll never get used to wearing make-up.

DIRECTOR: (OFF CAMERA) You look great, it takes away the shine!

EDGAR: Who cares if I shine? I'm a scientist not a – [CUT]

[SHOT OF RABBIT IN CAGE, BEING LIFTED OUT BY A WOMAN STANDING NEXT TO HALOWAX. SHE WAITS UNTIL HE'S READY, AND THEN GIVES IT TO HALOWAX WHO HOLDS IT THE WRONG WAY ROUND.]

DIRECTOR: (OFF CAMERA) Turn the rabbit around please.

[HE FLIPS IT SO A SIGN "15" SHOWS MARKED IN THE WHITE FUR]

EDGAR: Hello, I'm doctor Edgar Halowax, and this is the orientation film for Station Six for the Dharma Initiative. As you've no doubt… [CUT]

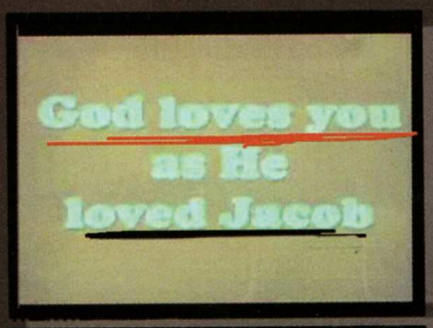
[IMAGE OF A BUILDING FLICKERS UP ON-SCREEN

FOR TWO SECONDS MAXIMUM]

[CUT BACK TO HATCH]

...surmised, Station Six, or the Orchid, is not a botanical research [CUT OFF]. We apologize for asking you to deceive your family and colleagues. This is, of course, in the interest of their own security. The unique properties of this island [CUT MID WORD] a kind of chasmed effect, allowing us to... [CUT]

[WORDS "God loves you as He loved Jacob" POP UP ON SCREEN IN AN ALMOST SUBLIMINAL MESSAGE]



[CUT BACK]

The field you have been selected to study is highly volatile and potentially dangerous. But over the next few minutes, we will demonstrate the elaborate safety measures that have been put in place to ensure [SOMETHING FALLS FROM THE CEILING AS HE'S TALKING] that [HE LOOKS TO THE CEILING PUZZLED WHILST TALKING]... What the hell...?

[CAMERA ZOOMS IN ON RABBIT THAT HAS APPEARED ON TOP SHELF, IDENTICAL TO THE RABBIT EDGAR IS HOLDING. IT IS MARKED "15"]

[OFF CAMERA]
Hey, what is that?

[COMMOTION. WOMAN WALKS IN THROUGH THE DOOR IN A RUSH]

WOMAN: Oh God, it's 15!

EDGAR: [INCREASINGLY AGGITATED AND ANGRY] What

the hell! Don't let them near each other! [HE HUGS HIS RABBIT CLOSER TO HIM IN A PROTECTIVE KIND OF WAY]

When did you set the shift?

WOMAN: Negative 20. [SHE GRABS THE RABBIT ON THE SHELF]

EGAR: How long?

WOMAN: [IN THE BACKGROUND THERE IS A WOMAN COUNTING DOWN. "Eight...Seven..."] Nine minutes. But we're still running...

EDGAR: [IN TO LENSE] Why's that still running?

DIRECTOR: [OFF CAM] You told me to keep the camera running no matter what...

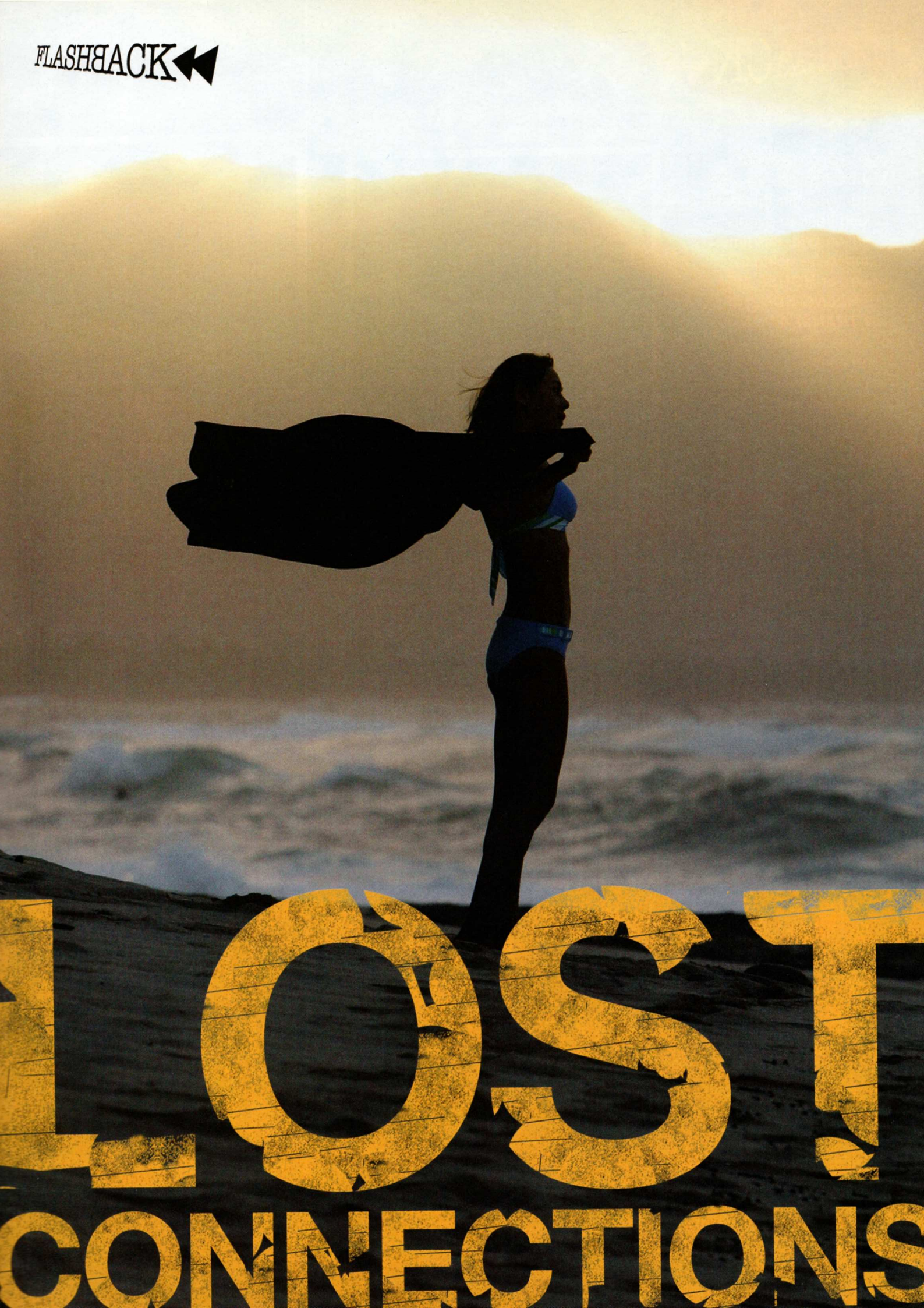
EDGAR: Turn it off. TURN IT OFF!

[CUT TO A SCENE OF A NEIGHBORHOOD UPSIDE DOWN WITH SOMEONE CYCLING ACROSS THE SHOT]

[BACK TO HATCH. EDGAR IS CALM AND PETTING THE RABBIT – 15]

Hello, I'm Doctor Edgar Hallowax and this is the orientation film for station six of the Dharma Initiative. As you've no doubt surmized, station six or the Orchid is not a botanical research unit...

[REEL CUTS OFF]


LOST
CONNECTIONS

Time to approach our Flashback zone in a different way for this issue. Harking back to events in season one, this time around we're going to remember ***HOUSE OF THE RISING SUN*** and ***...IN TRANSLATION***, two episodes which showed us the same events but first from Sun's and then from Jin's perspective.
Let's take a look at the filming of both episodes...

• A poignant *Lost* moment: Jin proposes to Sun

• Back in South Korea, Sun was always apprehensive about what Jin's job involved...

• Yunjin Kim and Daniel Dae Kim take five from shooting

• At the airport, Sun thinks about her plan to leave Jin...

• ...whilst Jin couldn't be happier, seeing the LA trip as a new start for them

• As Sun tends to Jin's wounds, he reflects on their life before the island

• Sun, just after she revealed to her husband (and the rest of the castaways) that she could speak English…

• A change for Sun: her contemplative state after speaking English in front of Jin…

• … eventually leads to a physical and metaphorical revolution as Sun proudly walks to the ocean in swimwear, no longer feeling repressed by Jin

A LOST SOUL

She was the gung-ho, self-appointed leader of the tail section survivors. A trigger-happy and troubled woman, **ANA LUCIA CORTEZ** really stirred things up on the island during her short time on *Lost*. Here we remember the feisty female's greatest moments, both on and off the island…

Words: Zoe Hedges

COLLISION (SEASON 2, EPISODE 8)

Power struggle

In the aftermath of shooting Shannon, Ana Lucia struggles to deal with the consequences. As the remaining Tailies try to convince her to take Sawyer to Jack (as Sawyer has his own bullet wound to contend with), Ana Lucia struggles to maintain control. She decides to tie up Sayid as she perceives him as a threat. Afraid to go to the beach camp due to the shooting, she tries, in vain, to stop Eko taking the injured Sawyer back to his friends.

As the rest of the crew try to follow suit, she tells them she wants ammunition and clothes from the beach camp before she lets them go. As she sends Michael off on a mission to get these things, Libby is shocked, and tries to persuade Ana that she can't live alone.

After everyone, except Sayid (who is now tied up) leaves, Sayid and Ana share a closer moment. Sayid tells her about his torturing days in Iraq, and Ana tells him about being a cop and getting shot by someone she was trying to arrest.

"ANA, YOU CAN'T LIVE OUT HERE ALONE?" – LIBBY
"I'M ALREADY ALONE." – ANA LUCIA

After bonding (as much as Ana ever bonded with anyone) with Sayid, Ana cuts him loose and gives the gun to Sayid. She tells him she deserves to die, and how guilty and unhappy she really is, how she isn't so hard after all, just lost.

Past times of trouble

In her flashback, we see Ana Lucia is in therapy following something that happened while she was working at the LAPD. Later, it is revealed she was shot in the stomach during an armed robbery. She is on leave from work, but returns to work much to the dismay of her Captain (also her mother), and her therapist.

Ana refuses to take on a desk job within the force, so she heads back out on patrol. She pulls a gun on some fairly harmless guy involved in a domestic disturbance, and her partner is shocked, demanding she holster her gun.

A dark turn

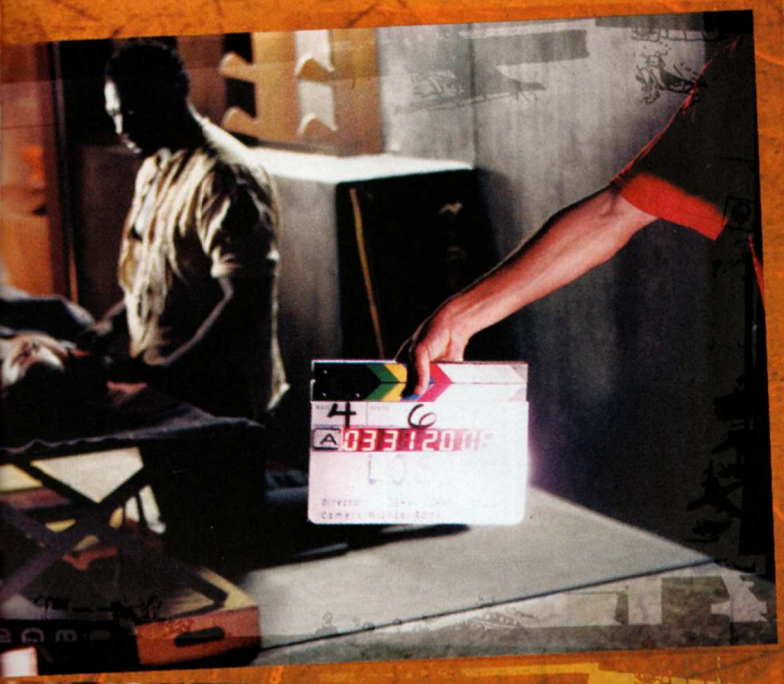
Back at the police station, she is taken in to view a man in custody who has confessed to shooting her. She tells the Captain he is not the guy. It's revealed the man shot her four times – intending to kill her by shooting areas on her body not covered by a bullet-proof vest.

Later, Ana is in a bar where the suspect is shooting pool with his friends. As he leaves, Ana finishes up her drink and follows him to the parking lot. She calls his name, and then tells him she was pregnant, just before shooting him first from a distance, and then at point-blank range. A truly shocking *Lost* moment, and a defining one for Ana Lucia.

OTHER GREAT ANA MOMENTS

We've focused on our favorite Ana Lucia's scenes, but here are some others...

- Ana's introduction as part of the Tailies was dramatic during *The Other 48 Days*. She proved she was a natural leader with a softer side, as she promised a child she would get them home to their parents.
- Ana takes a while to figure out Goodwin is an Other, but when she does, it's Goodwin who meets her fury and Ana kills him in a vicious struggle (*The Other 48 Days*).
- When the trigger-happy ex-cop shoots Shannon – just after Shannon had shared a touching moment with Sayid – making Shannon's death all the more emotional (*Abandoned*).
- Ana Lucia appears in Eko's dream telling him. "Help John." By the time Eko finds Ana, she is already dead. In a touching moment, Eko prays over her body (*'?'*).



TWO FOR THE ROAD

(SEASON 2, EPISODE 20)

Gale Force

Ana Lucia is in the hatch with Henry Gale (who we now know as Ben), when he grabs her and tries to strangle her. It appears "Henry" is angry with Ana for murdering Goodwin, and it is revealed that Henry is, in fact, not who he says he is. He shouts at her, "You're the killer, Ana Lucia," as he struggles with her.

She goes to tell Libby about this and vows revenge on him. Knowing Ana's feisty, and almost vindictive side, things don't bode well for Henry Gale. She then goes to find Sawyer and asks him for a gun, but he refuses to give it to her.

Never one to give up, she later seduces Sawyer, and steals his gun. She goes to shoot Henry, but finds she can't murder him in cold blood.

Another Shephard

Following the suspect's shooting, Ana's mother immediately knows it's her daughter who murdered him. She asks Ana where she was at the time of the shooting, and Ana says she was at home. When pressed for details she cannot give, her mother tells her, "You're a police officer Ana… if you don't respect *me*, at least respect *that*." This leads to Ana quitting the force and finding a job in airport security.

It is at this very airport she meets Christian Shephard (Jack's father) who tells her he has quit his job. Out of the blue, he convinces her to travel to Australia with her as his bodyguard. The trip seems a dead end to Ana, and so she decides to return home on the doomed Oceanic Flight 815…

A fateful ending

Ana can't bring herself to kill Ben, so Michael steps up to the plate and says he's going to do it instead. Ana gives Michael the gun, and he then shocks every *Lost* fan – and Ana – and uses it to shoot her. In a panicked turn, as Libby walks in the room, Michael shoots Libby too. †

"MAYBE FATE HAS THROWN US TOGETHER..." – CHRISTIAN SHEPHARD (TO ANA)

It's only a matter of weeks now until *Lost* finds its way back onto our screens, and that means everyone's favorite time-traveler, Desmond David Hume, will be back for more neck-wrenching plot twists. How will Desmond and the group deal with Charlie's demise? Will those precognitive visions spell disaster or rescue for the castaways? **HENRY IAN CUSICK** talks exclusively about working in the water, Penny, and Charlie's final moments…

Words: Bryan Cairns

THE ALL-SEEING AYE

So far you've had more than your fair share of working in the water – you've been on a boat in the rain, dove into the sea to save Claire, and had to swim deep down to get to the Looking Glass station. Are you sick of getting wet yet?
No! Doing that water stuff has actually inspired me to take my scuba diving test. The show is going to arrange for me to be scuba certified. I realized I should do that now in case there is going to be more underwater stuff. I should get better at it, more comfortable with the water, and embrace it. I enjoy surfing and swimming so now I am working with this guy Victor for my scuba training.

When you swam downwards in the season three finale, was that all shot in a pool?
Actually, most of it was in the sea. That diving down was in the sea, but the coming up was in a set.

When Desmond, Hurley, Charlie, and Jin encounter Naomi and Mikhail, it is Desmond who takes charge and ultimately makes the decisions. Do you see him potentially emerging as a leader for season four?
That I don't know. There are a lot of strong characters, and at some stage all of them rise to the challenge. That was a point on the show where Desmond had a lot to lose, so he just rose to the challenge. There are a lot of heroes on this island.

Between all the premonitions, do you think Desmond ever questions his sanity?
I question Desmond's sanity! OK, it is television, but anyone having those premonitions or having been through what Desmond has – it's not that he's insane, but he's had a lot of time to think about his mental state. It's probably a little bit shaky, but then again, everyone in his position would be doubting their mental well being. Plus, on an island like this, emotions will always run high.

"THERE ARE A LOT OF HEROES ON THIS ISLAND."

Since it was basically you and Dominic in those last scenes, what was the atmosphere like on set?
Dominic was very focused on what he was doing. Usually, working with Dominic in the past, such as on *Catch-22* with Jorge Garcia, and Daniel Dae Kim, they were very chatty. Dominic has this amazing ability to talk right up to, "Rolling, speed, and action!" He will be chatting with Jorge and Dan about where the best hamburger is, right until the call for action and then he goes straight into it. But for this scene, he was more focused. Then again, he didn't have anyone to talk about hamburgers with! I don't tend to chat very much on set; I like to stay quiet and focus.

What elements of the season finale really caught you off guard?
Naomi getting stabbed was a bit of a shocker – I am surprised that happened so quickly. I thought she was going to hang around and have more information to give. I went along with it all, and I really enjoyed the writing for Desmond and Charlie. I thought that was well done. I enjoyed the 'Hurley and his van' sequence too.

What about the famous flash-forward?
I never read it – you only read it if you were in the scene. I think it's a brilliant idea – Jack talking to Kate about having to go back

Some characters on the show have called Desmond a coward and have stated he is unworthy of Penny. Do you think the island brought out the best in him?
Possibly, or maybe he's trying to make up for his past. At the same time, although he has been called a coward, we still haven't found out why people call him that. He's been referred to as a coward a few times for things I would question whether they really are cowardice. Maybe this term isn't being applied in the right way. I am looking forward to seeing what makes people call him that, so far, it hasn't been justified yet. I hope that will be answered.

Let's talk about Charlie's fate. Did you have to wait for that script to confirm what was going to happen to him in the end?
I knew ahead of time. Dominic told me the day after he found out that he was definitely leaving.

"I QUESTION DESMOND'S SANITY!"

"NOT PENNY'S BOAT..."

We've seen glimpses of Desmond and Penny's relationship in all three of Desmond's flashbacks. HENRY IAN CUSICK discusses the importance of their relationship...

"It was great the way you see them getting together by chance at the end of the flashbacks in *Catch-22*. Now, their relationship is still very intense and keeps them going, with the hope that Desmond will one day be reunited with Penny. He seems pretty certain of this, and she is never out of his thoughts. Desmond hasn't given up on her and it would seem, from the season three finale, Penny hasn't given up on him either. Most normal people would have let it go and said, 'That is it!' There is obviously a very strong bond between them. Hopefully, that will be explored more in the following seasons."

to the island. Now there is an ending of the show in sight, hopefully fans will stay with us to see the final three seasons out. I have been receiving so many emails from people telling me how amazing they thought the flash-forward reveal was.

Season four is edging ever closer. Do you have any New Year's wishes for Desmond David Hume?

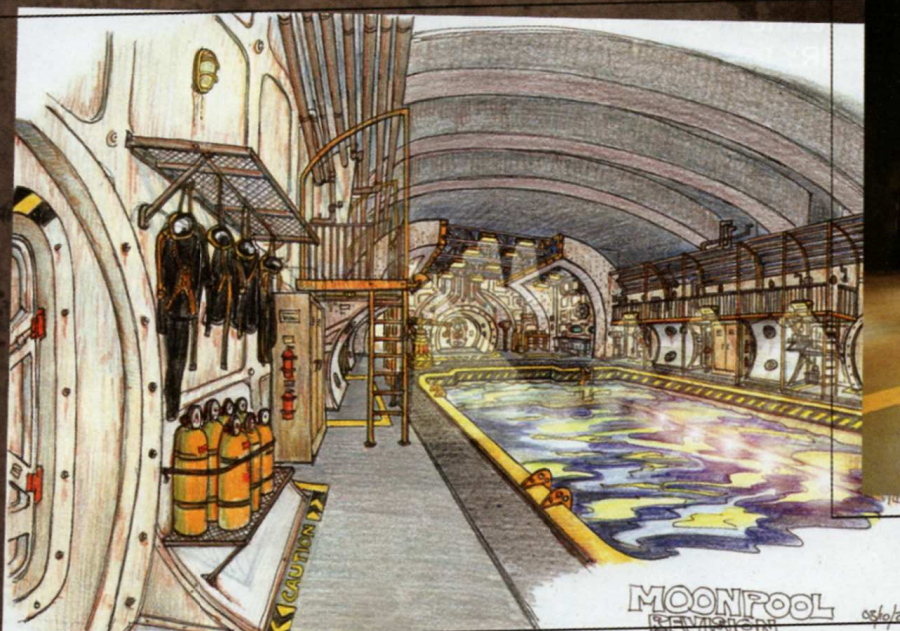
I have no idea where the writers are going next. Desmond was supposed to be a doctor, and in the army, and then things were revealed like him being a monk and be able to see the future. You just have no idea what's coming next. But whatever it is, it is usually better than what I can come up with! I have faith in the writers and I am just as curious as you are to know where it is going to go.

WHAT LIES

Courtesy of season three Production Designer **ZACK GROBLER**, we can give you access underneath the waves. With the season four premiere almost upon us, enjoy these incredible shots of the Looking Glass hatch and its infamous moon pool, including photos from Zack's own personal collection…

Words & Photos: Zack Grobler

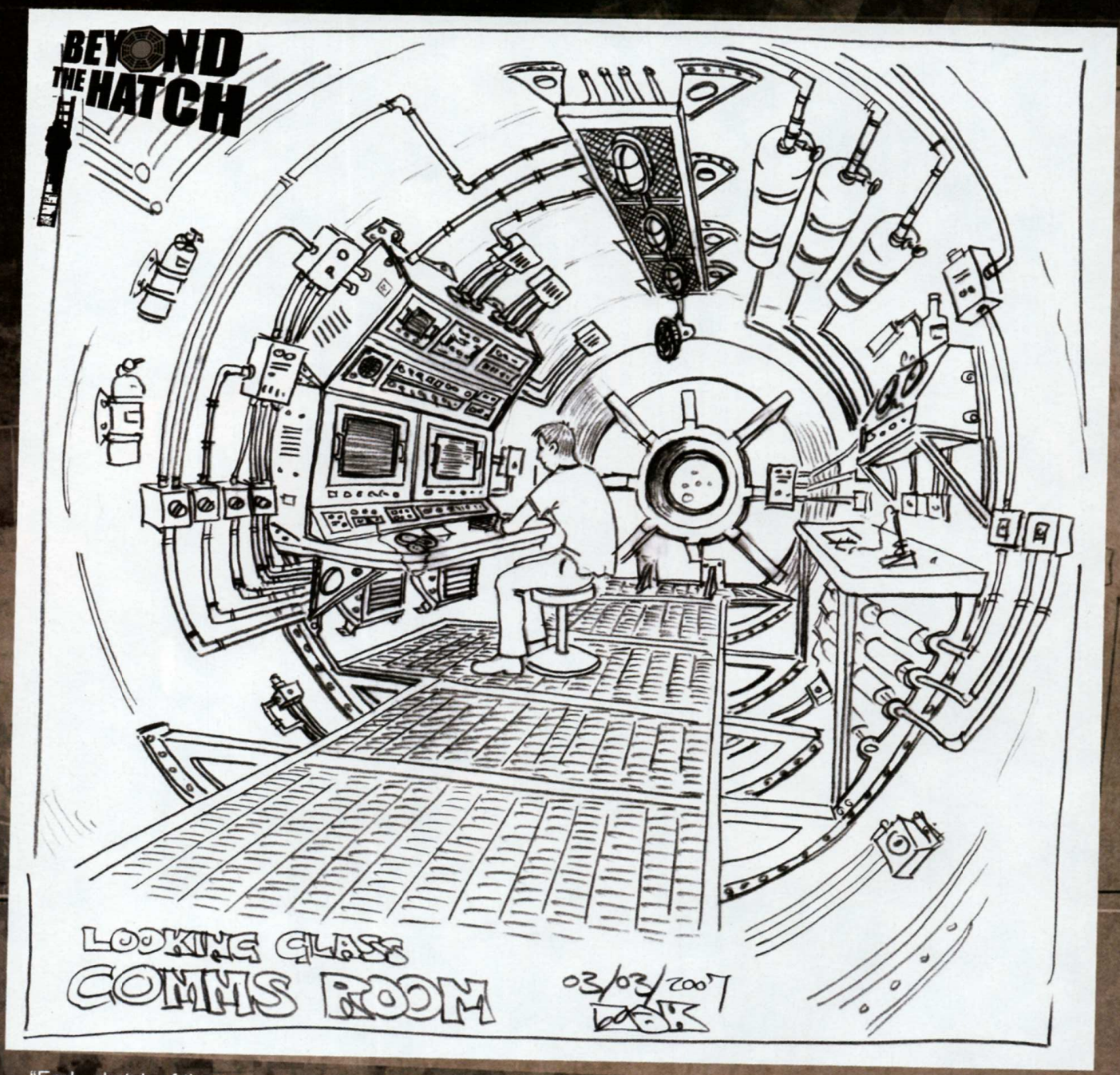
"This concept sketch of the moon pool was probably the fifth drawn between myself and the art directors: Scott Cobb and Andrew Murdock. Producers Carlton Cuse and Jack Bender liked this version best."



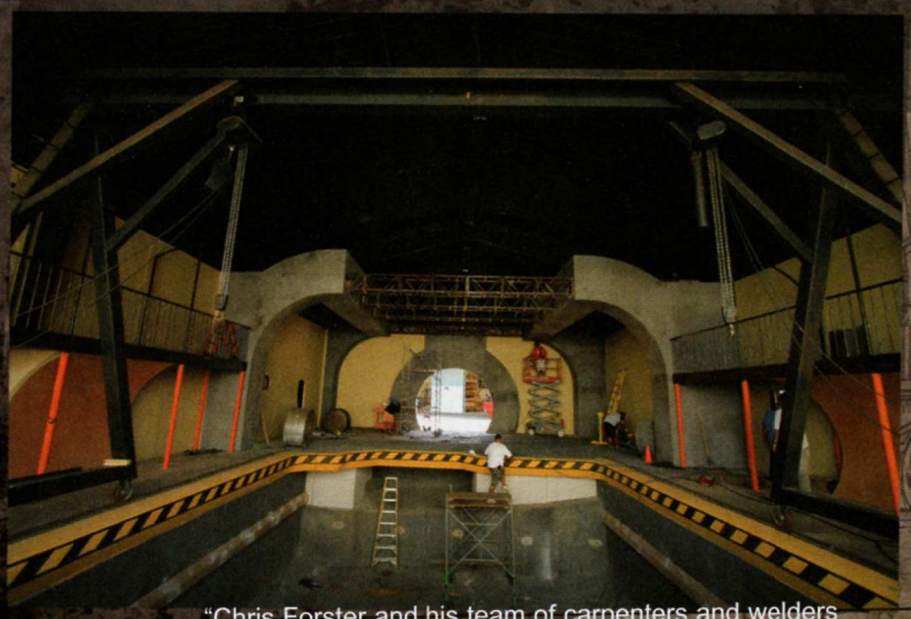
BENEATH

"Viewed from the catwalk above, the moon pool was designed to dock the 40 foot submarine. The gantry crane below would hold it in position for repairs and cargo loading."

"The entrance to the communications room shows off the beautiful rust painted by Chris Barnes and Tim Dingle. Deep diving helmet dressed in foreground."



"Early sketch of the communications room with 'Charlie' at the console. Pretty close to the final set!"

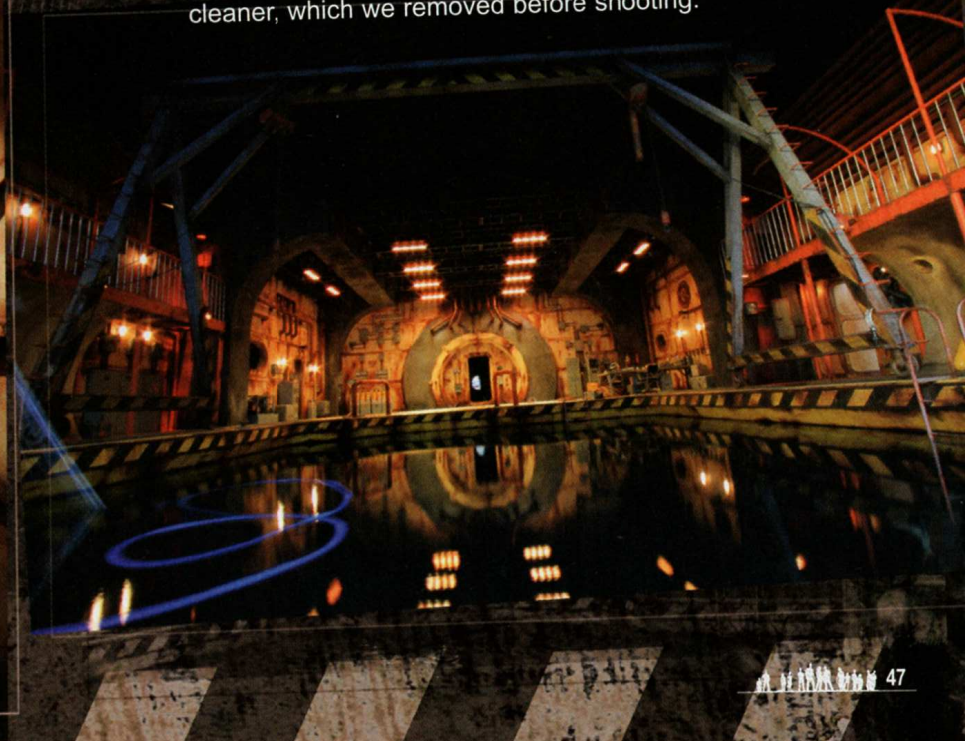


"Chris Forster and his team of carpenters and welders decked over the shallow end of the pool to increase the staging area. Large trusses were hidden inside columns and the walls were clad to resemble metal panels."

"The communications room 'dry' set. A duplicate was built outdoors in a shipping container for the 'wet' scenes where SFX's Archie Ahuna, filled it with water."

"Set Decorator Carol Kelley and her team found salvaged military equipment, which they reconfigured into this cool console unit with monitors and flashing lights."

"In collaboration with our DP, John Bartley, all the lighting was incorporated into the set design. The blue pipe is just the pool cleaner, which we removed before shooting."



"I HAVE A FRIEND WHO'S SCARED OF SNAKES – SHE'D HAVE BEEN NO GOOD ON THIS SHOW..."

She arrived on the island uttering a fever-pitch flurry of different languages, then talked of a rescue boat. The last we saw of her, Locke threw a hunting knife into her back. **MARSHA THOMASON** talks exclusively about crash-landing into the survivors and *Lost* fans' lives as the mysterious Naomi...

Words: Paul Terry

How strange was it having your first ever scene on *Lost* all trussed up in that parachute?
Yes, that was very odd, and that was really hard work! I was very nervous. As I was trying to hold it together, it wasn't only until I'd finished the scene that I appreciated the reality of "I'm on *that* island!" I mean, I really didn't take it in at all! That was pretty funny.

How tricky did you find all of that high-tech language, straight off the bat too?
Yeah, and I had a lot of technical stuff! All of those bits like, "We've been conducting a differential GPS grid system ever since..."

You still remember it!
Yes... because I was saying it and rehearsing it for days!

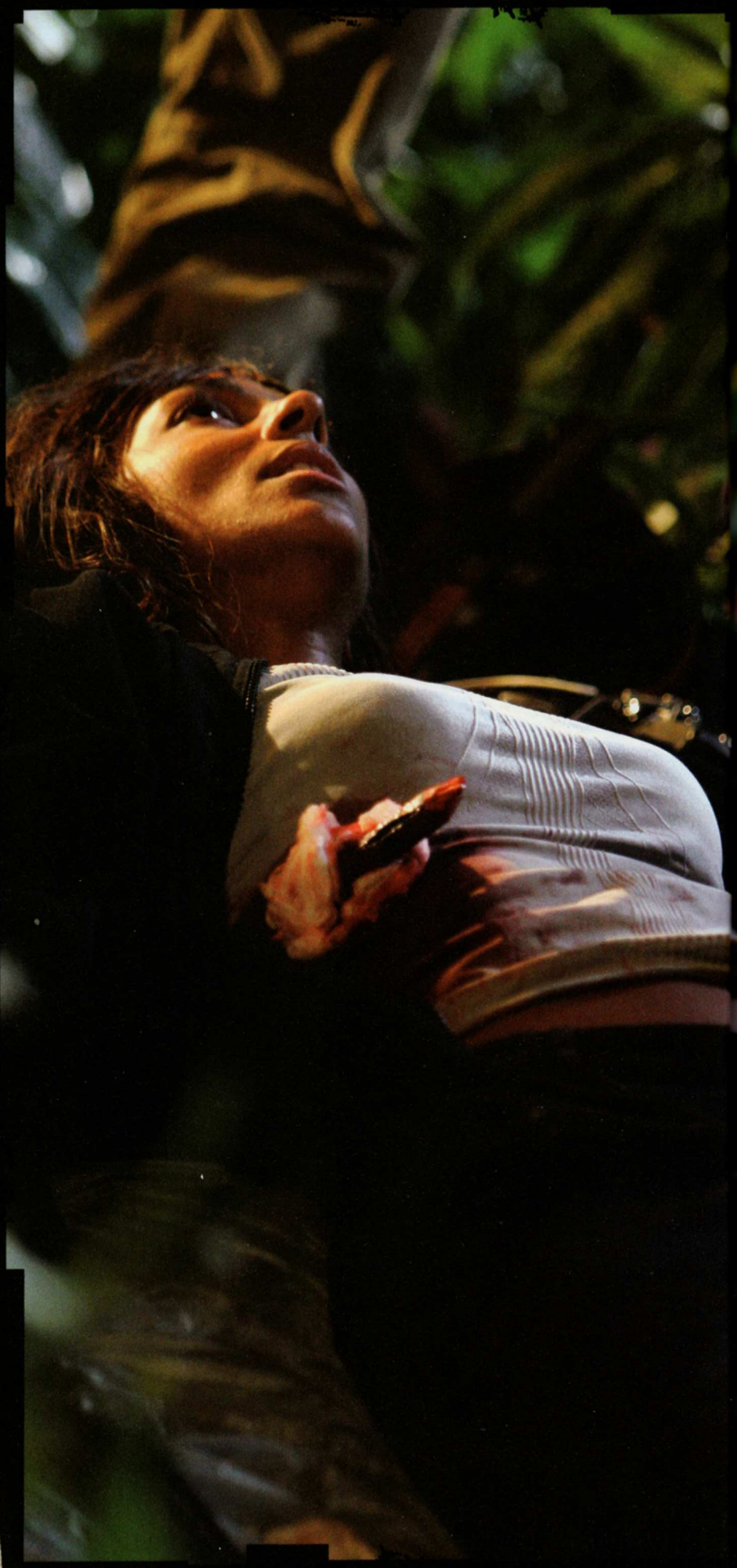
Did you have any weather troubles during shooting your scenes? We heard about the epic amount of rainfall on set.
Yes, 41 days of rain!

Where you there?
No. Thankfully, I only saw one week of rain, but believe me, that was bad enough. For that first week of rain I was on the ground for the duration with bugs and mud. Really glamorous, huh?

Did you zone out, to cope with things like all the bugs and mud?
No, I'm really no good… I just go, "Oh! Ah!" I'm awful. I want to be more like Evangeline. She's really renegade! She doesn't care about any of that. She's so good. We did this bit where I had to fall on the floor. For me, they made a little patch of leaves – I didn't ask them to, but they just knew. Then with Evangeline, there's no need – she's so tough. I could climb trees and do all that stuff, but it's just the bugs that get to me. I have a friend who's scared of snakes – she'd have been no good on this show. I didn't see any snakes, but just think about this: I was lying on the ground for a week in a jungle…

Out of all of the revelations that are associated with Naomi – like her speaking different languages, the photo of Desmond – what was your favorite bit of information that Naomi brought to the castaways?
The line that I loved the most is when Naomi says, "They found Flight 815. They're all dead." I was like, "Yes!" I was *so* chuffed [pleased] because I knew that was such a huge moment. I knew that the minute the episode – and that moment – aired the world would be going crazy about what that could mean. Some people started going, "They're in Purgatory… they *really* are!" That was a great moment.

Let's talk a little bit about the smoke monster. It's such a force of nature on the show. Have you got ideas, or have you heard any new ideas, about what it might be?
I am so boring… do you know why? It's because I don't consider myself an expert. What I mean is I really just watch the show. Although I do say things like, "Oh my goodness – what does *that* mean?" I don't theorize on, "Oh, *that's* really what it is." Especially now that we know that it's going to end in three seasons' time, I just feel like, "all will be revealed." We're gonna



"IT'S JUST THE BUGS THAT GET TO ME... JUST THINK ABOUT THIS: I WAS LYING ON THE GROUND FOR A WEEK IN A JUNGLE..."

get the answers, and the fun is in the getting them. So I've never gone onto a blog in my life to post an idea or investigate theories, because I really don't want to know.

If Naomi has more to do on *Lost*, would you like a scene with 'ol smoky?
Oh yeah! But only if it didn't attack me!

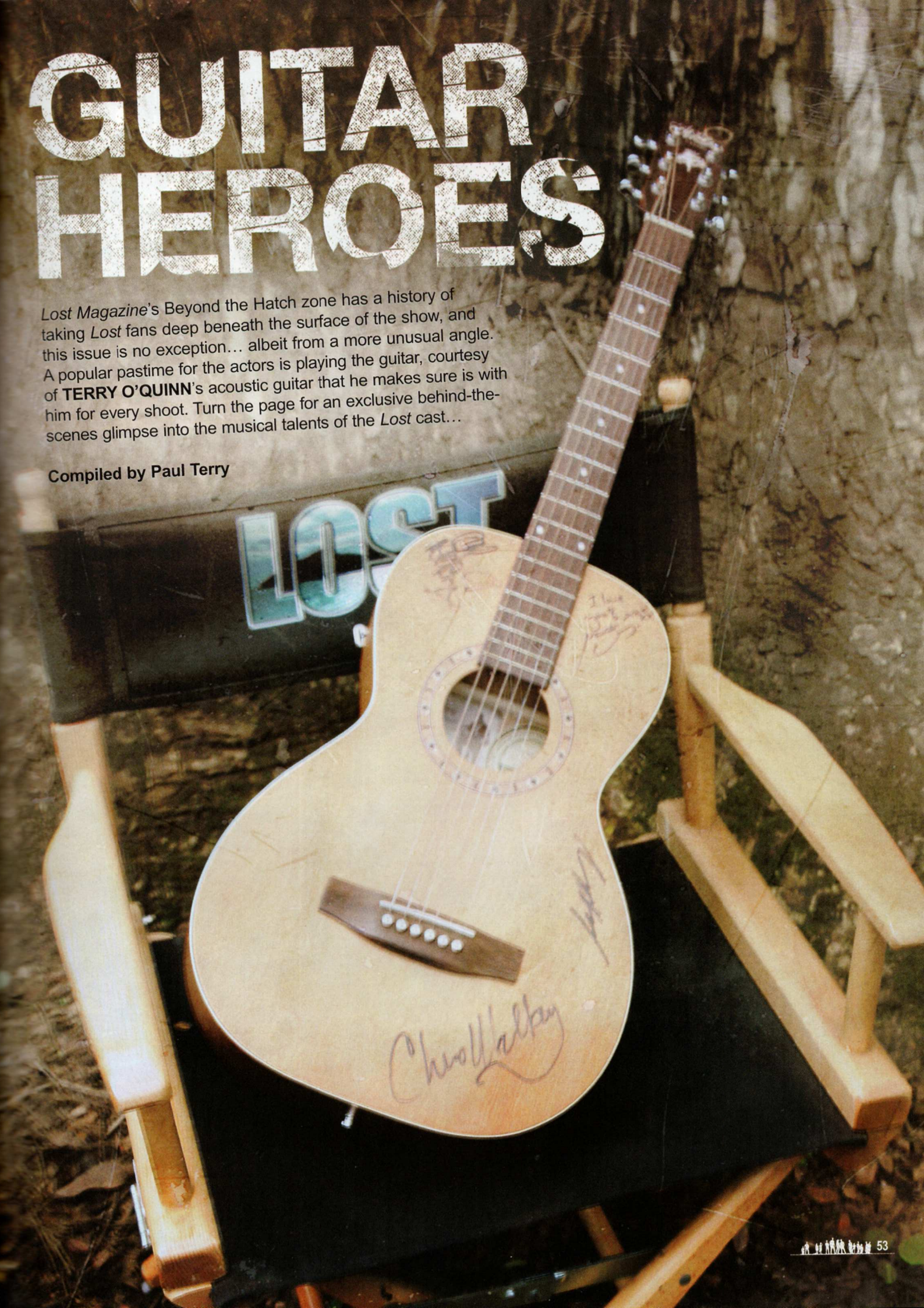
What do you like most about what the *Lost* team has done with the 'character' of the island?
It is indeed a character. But we don't understand the island yet – we don't know what it is, where it is, what any of it means. It's a really beautiful place, and I think it's really incredible that they've managed to turn this place into a character in that way. I'm really impressed by that.

As we know, there is an end in sight now, so what sort of themes would you like to see *Lost* tackle over the course of the next three seasons?
I would like just the big one looked into: are they dead? Are they alive? Where are they? What is it? Polar bears?! Smoke?! What?! Actually, as a fan I just want answers to everything! But I realize I'm not gonna get all of them in season four. But any of them will do, in any order – roll up, roll up, just bring 'em on! But even after *Lost* is finished, we're still going to be talking about it. People are going to be able to rent it on DVD. It's brilliant that people will end up watching all six seasons in, like, a week or something! I think we're going to be talking about *Lost* for years to come.

GUITAR HEROES

Lost Magazine's Beyond the Hatch zone has a history of taking *Lost* fans deep beneath the surface of the show, and this issue is no exception… albeit from a more unusual angle. A popular pastime for the actors is playing the guitar, courtesy of **TERRY O'QUINN**'s acoustic guitar that he makes sure is with him for every shoot. Turn the page for an exclusive behind-the-scenes glimpse into the musical talents of the *Lost* cast…

Compiled by Paul Terry



Tunes from Terry O'Quinn (Locke), live, on the beach...

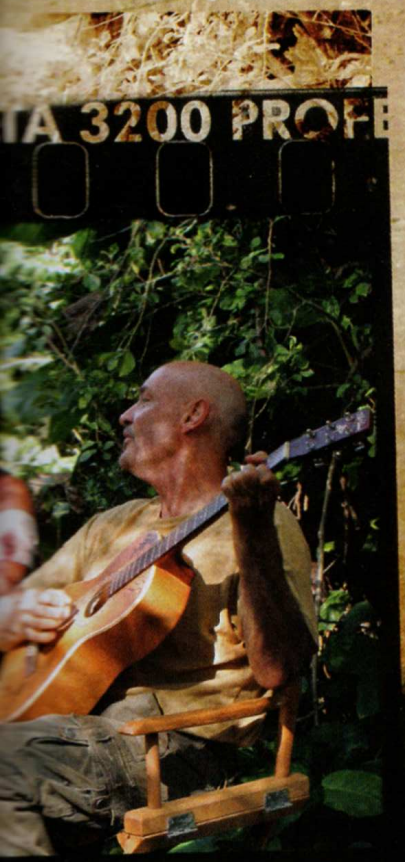
Dominic Monaghan (Charlie) going over his latest Drive Shaft composition...

DELTA 3200 PROFE

Naveen Andrews (Sayid) practises his solo while having his hair prepped...

Andrew Divoff (Mikhail), Naveen Andrews (Sayid), Terry O'Quinn (Locke) enjoying some songs...

Paolo (Rodrigo Santoro) shows Henry Ian Cusick (Desmond) some songs he knows...



M.C. Gainey (Tom) entertains Terry O'Quinn (Locke)...

Lost Sculptor Jim Van Houten's amazing hand-built guitars...

THE OTHERS

A SYMPHONY

Recently, Team *Lost* put together an incredible Symphonic event in Hawaii, and *Lost* Co-Producer **SAMANTHA THOMAS** was behind putting the show together. We'll be covering this event in even more detail next issue, but for now, in her own words, Samantha tells us about her role on the show and how this incredibly innovative event came to be…

Words: Samantha Thomas

"IT TRULY WAS A MULTI-MEDIA EXPERIENCE, AND THE BEST PART OF IT WAS, IT HONORED THE MUSIC, THE SOPHISTICATION, THE BEAUTY AND INTEGRITY OF MICHAEL GIACCHINO'S MUSIC..."

WITH SAM

BECOMING *LOST*

After working with Bryan Burk for a couple of years, with the support of the executive producers and the studio, I segued into being an associate producer on *Lost*. What began with responsibilities including *Lost Magazine*, trading cards, and a handful of other merchandising products, developed into a role that involved liaising between the producers, the studio, the network and our licensees on a large scope of ancillary products – all enveloping the *Lost* franchise. It has been an incredible journey. I really do thank Damon [Lindelof] and Carlton [Cuse] for recognizing and allowing me to grow into this position of Co-Producer that I have now. It's pretty surreal! I do my best to reflect and uphold the creative vision that the writers, producers, cast & crew bring to the show every day. I do everything I can to make sure that is honored.

I've been incredibly fortunate to have the guys' full support and trust. If you take the *Lost* DVDs for example, I'm there from conception through completion. Because the Network and Studio teams are so incredibly supportive of the show's feedback and direct participation, I am able to be very hands-on with our licensees, which is such a win-win. To be able to work with so many creative and talented people from the renowned companies that license products on our show is such a thrill. Many of these products can range 18 months from start to finish, if not more, so it's been quite an interesting and exciting ride so far!

A SYMPHONY IS BORN

What feels like forever ago now, our composer, Michael Giacchino, was in Hawaii when our Co-Executive Producer, Jean Higgins, turned to him and said, "Why don't we do a symphony?" and he said, "Really? Wow! That would be fantastic!" And I think it was just one of those, "Hey let's make this happen!" moments. I believe Jean then put the idea out to Kristin Jackson – who had worked with the Honolulu Symphony Pops and had also done freelance publicity with our show – and the next thing you know, our teams were brought together. Upon returning from Hawaii, Michael than came to me and said, "Hey, do you want to produce the symphony?!" and I said "Hey… sure!" I obviously had no idea what that would entail – I'd never produced a symphony before – but I figured anything that honored Michael Giacchino, well, sign me up! Not only is he what I believe to be one of the most talented composers, he is the most humble, genuine, incredible person.

THE TECHNICAL CHALLENGES

Realizing a symphony in its own right is an incredible undertaking, if you then consider all the rules and regulations that we have in place to protect *Lost* and its artists and talent; to really pull this off, we had to ask

a lot of people to graciously offer their support and cooperation for something that was truly art just for the sake of art alone and an honor to the music & talent of Michael Giacchino. ABC, ABC Studios, the Producers, Cast, Crew & Guilds were all incredibly supportive and offered invaluable contributions in making this evening possible. Along this journey, everyone was truly helping us out every step of the way.

When we got to Hawaii, the moment we walked out on to the stage – it was just absolutely surreal. We had no idea! When you're planning the entire event from LA it doesn't sink in how vast the venue is going to be until you get there. Immediately we began brainstorming the future potential of this event. As producers, it's our job to say, "We want *all* of our fans to enjoy this experience! Hey, we want to travel the world with this!" But we knew in order to do that we needed to get this event done first; we needed to hit this one out of the park.

STRIVING FOR PERFECTION

For everything we had to decide upon, you start with the wish list, and then you realize you only have a certain amount of time and a certain amount of players. Every now and then you can push the envelope and say, "But I really need a ukulele player," because it was organic and natural to Hawaii and we wanted to honor the Hawaiian culture. Plus, it fit so well with the Hurley piece. Other times you have to let the circumstance guide you. We were able to prepare that before we left LA, and when we got there it was about making sure all the elements came together.

A MULTI-MEDIA EXPERIENCE

We wanted this show to be about the music, but we also wanted it to be a completely *Lost* experience. So in addition to the incredible orchestration, we had *Lost* sound effects playing as audience members entered the venue; actual pieces of the fuselage set up throughout the stage; iconic imagery that we projected against the back of the shell; a running montage of photograph stills; plus a very special video

"DAMON LINDELOF, CARLTON CUSE & MONICA HENDERSON ACTUALLY WROTE 'MESSAGES IN A BOTTLE' THAT SPOKE TO UNIVERSAL TRUTHS AND THEMES OF LOST AND LIFE, AND TERRY O'QUINN VERY KINDLY OFFERED TO NARRATE THEM..."

montage of *Lost*'s most memorable moments cut by *Lost* Editor Stephen Semel and Assistant Editor Lance Stubblefield. For live effects, to recreate the famous "light 'em up" scene from *The Hunting Party* we had guys carrying torches running through the audience. We then had this amazing moment where the hatch door opened and smoke came out. Damon Lindelof, Carlton Cuse and Monica Henderson [a *Lost* writers' assistant] actually wrote 'messages in a bottle' that spoke to the universal truths and themes of *Lost* and life, and [actor] Terry O'Quinn very kindly offered to narrate them. So in between pieces of musical orchestration, we had Terry pulling the 'messages from the bottle' and reading them to the audience. They were absolutely heart wrenching. They spoke of what it is to survive and be away from everybody you love; fear and sadness; loneliness, emotions that can affect every one of us every day... even though hopefully those emotions are happiness and love most of the time!

It truly was a multi-media experience, and the best part of it was, it honored the music, the sophistication, the beauty and integrity of Michael Giacchino's music. That was first and foremost for all of us.

THE FUTURE OF THE SYMPHONY

We had two rehearsals with the orchestra. On the first night, I remember sitting there beside Michael [Giacchino], Andrea Datzman and Chad Seiter in the very last row of this massive venue at about 11:30pm after an incredibly long day and there was this moment of, "Wow! This is actually happening..." By the second night we just knew *it*... that this was (just) the beginning of a special journey.

I don't believe that this type of performance has ever happened before. I think it encapsulates what *Lost* stands for: innovation. It's about saying, "What can we do to be bold and outside the box, but also true to what our show is and do what we believe our fans will appreciate?" With that notion came something that is a totally new experience. Symphonies are tremendous in their own right, but traditionally they're a bit more classical. This is a really interesting take on what a symphony *can* be.

We had several cameras and were able to capture the performance, for the most part, in its entirety. It's a two-and-a-half hour show, but hopefully we will be able to combine different highlights of it for the fourth season DVD. We also hope that we will be able to take this show out internationally. It's been a wild, crazy ride building up the symphony, and now I'm in decompressing mode, but I need to build up to the next wave! The greatest thing was honoring Michael's music. It truly is the heart of *Lost*.

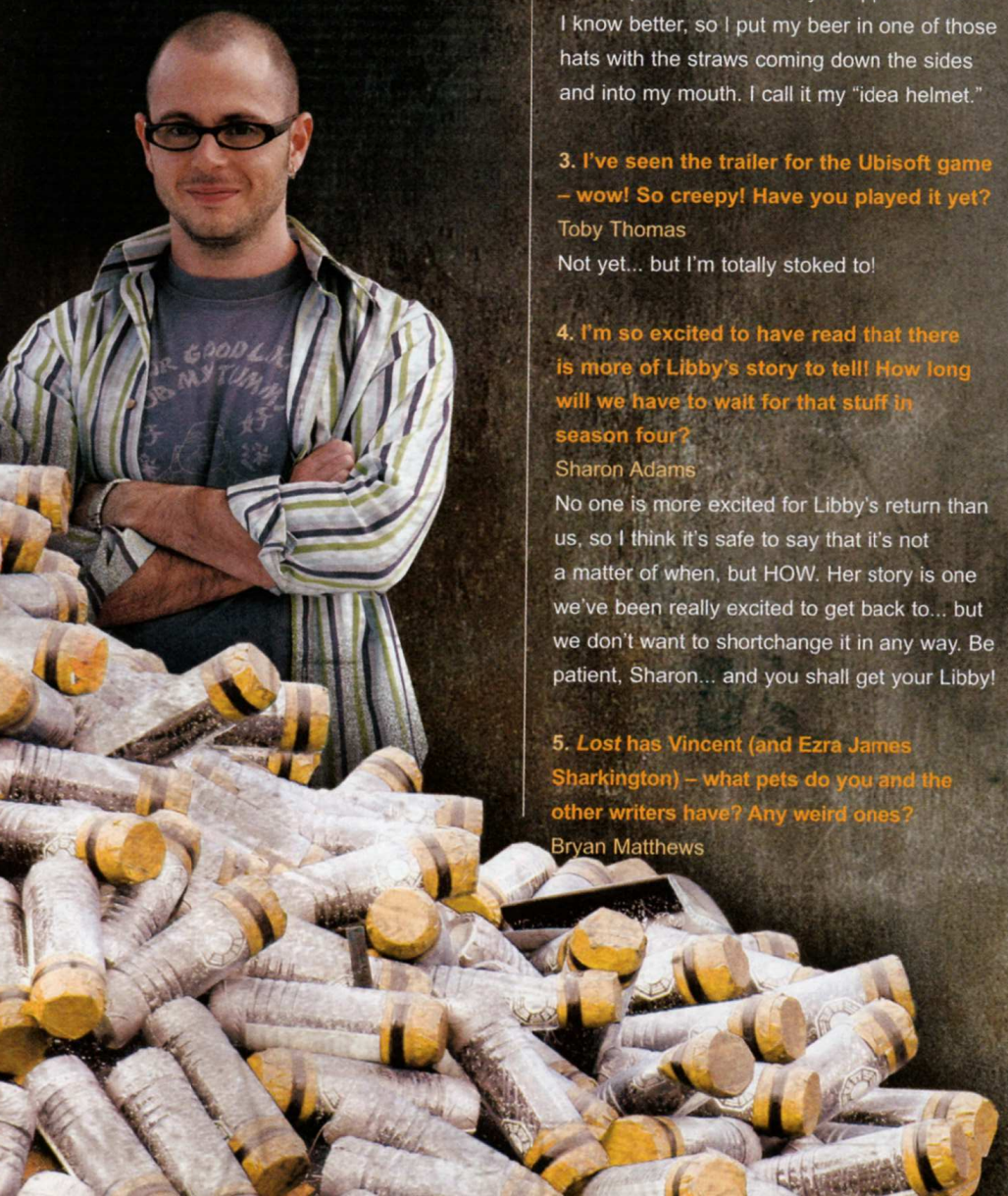
Special thanks to Samantha Thomas who was speaking with Paul Terry.

Don't miss next issue where we will be taking you even closer to the *Lost* Symphonic Event with exclusive interviews with the team involved.

PEARLS OF WISDOM

Lost Co-Creator/Executive Producer **DAMON LINDELOF** heads over to the Pearl station where **eight** fan questions await him…

1. As a break from the hectic *Lost* life, what are you, Carlton and the team up to over the Holiday break?
Cassie Thomas
Dearest Cassie... if only we HAD a break! We took off the month of June, but have been hard at work ever since the fourth of July to provide y'all with 16 episodes of gangbuster *Lost*-ering! We'll take our break in April when we finish shooting the season, so I promise to give you a full report of all the exotic places we scatter to!



2. How do you plan to watch the premiere of season four when it airs? Will you guys all sit around someone's house and applaud with a beer?
Martha Rosen
Martha. Once I tried to applaud with a beer. And I got beer all over my slacks. Because you should put it down before you applaud. Now I know better, so I put my beer in one of those hats with the straws coming down the sides and into my mouth. I call it my "idea helmet."

3. I've seen the trailer for the Ubisoft game – wow! So creepy! Have you played it yet?
Toby Thomas
Not yet... but I'm totally stoked to!

4. I'm so excited to have read that there is more of Libby's story to tell! How long will we have to wait for that stuff in season four?
Sharon Adams
No one is more excited for Libby's return than us, so I think it's safe to say that it's not a matter of when, but HOW. Her story is one we've been really excited to get back to... but we don't want to shortchange it in any way. Be patient, Sharon... and you shall get your Libby!

5. *Lost* has Vincent (and Ezra James Sharkington) – what pets do you and the other writers have? Any weird ones?
Bryan Matthews
Bryan. To preserve the safety and privacy of our writers' pets, I do not want to link them to specific individuals. Suffice to say, there are three dogs in the *Lost* Family. Their names, in no specific order, are Stewart, Hamburger and Madame Jaguar. I am not kidding about this.

6. Have you visited any of the locations shown in the flashbacks? If so, which is your favorite part of the world?
Ben Patrick
Well, Big Ben, I have been to London. And I have been to Paris. And New York. And of course, Los Angeles and Hawaii. Australia is on my list to get to soon.

7. I think I've discovered a secret to unravel – when in Thailand, Jack got his tattoo done, but the tattoo isn't written in Thai, it's in Chinese: is this significant?
Finn Jarvis
I'm sorry, Finn, but Jack's tattoo is in Chinese because those characters had the mystical definition we were seeking for the desired translation – "He who walks amongst them, but is not one of them."

8. I love the numbers and Hurley's history with them (and I love that you always answer EIGHT fan questions!). Will we have some more of that next season? Please!
Tom Perry
Since you said please, Tom, we will have lots and lots and lots and lots of numbers in Season Four. Season FOUR. WINKWINKWINK!!!!

Got a question you want to ask Damon Lindelof? No problem. We'll be taking him down into this hatch for another interrogation next issue. Email the Pearl at: **voices@titanemail.com**

DEAR DIARY

"DOM AND JORGE HAVE THIS VERY SIMILAR BANTER LIKE THEIR CHARACTERS..."

"The island of Oahu and all our locations are like characters. They add a patina to the whole experience and it comes across more like film. By the same token, the Hawaiian crew is just great. They talk about the Aloha spirit and I understand what that is now. We didn't always get to enjoy the island with such long days – and as an actor I could be whiny sometimes – but for the character I played, it was perfect.

"The cast was great from A to Z. After I reappeared, I think my next great opportunity was in *One of Us*, when I got the chance to work with Michael Emerson and Elizabeth Mitchell. It was a small bit for me do, but it was such a beautiful thing to be part of and watch them work. They were great with me, and then to get passed on to the guys who play Hurley, Charlie, Desmond, Jin – those guys were great. Daniel Dae Kim was wonderful to work with, especially with the scuffle we had to do. He asked me one question, 'How are you with the physical stuff?' I said, 'Good,' and he nodded saying, 'That's good to hear!' On the day, I was glad it was safe. There were no accidents and we got a cool little fight out of it.

"Off the set, they were also some of the most intelligent actors that I've worked with. Dom and Jorge have this very similar banter like their characters do, like when they were debating who was better, Superman or the Flash. On the set that kind of stuff plays so well! It was also very cool to just talk to them. Dom is very into the environment and we talked about his Prius. He's very easy to talk to and cool, so to see their personas off the set, as a fan of the show, was great."

Special thanks to Andrew Divoff who was speaking with Tara DiLullo Bennett

Black Box

Oceanic 815 Flight Recorder

"YOU'VE OPENED THE BOX!"

Lost Magazine's Black Box Recorder contains exclusive *Lost* script extracts revealing how the episodes were written prior to shooting. With season four only a matter of weeks away, we revisit one of the most devastating moments on the show: Hurley's mental institution past is revealed; we meet Leonard; and 4, 8, 15, 16, 23, 42 are brought into our lives with full force. Ladies and gentlemen, let's revisit *Numbers*, written by David Fury and Brent Fletcher, and directed by Daniel Attias...

INT. SUN ROOM - PSYCH WARD - DAY - FLASHBACK

TIGHT on a PILE of CHECKERS. A HAND REACHES into frame and slips one into a CONNECT FOUR frame --

WIDEN to see it's Hurley, engaged in a game with Leonard, who continues mumbling the numbers.

HURLEY
C'mon, Lenny... Gimme a little something... Anything. Where'd you get the numbers?

Lenny doesn't acknowledge him as he makes his move.

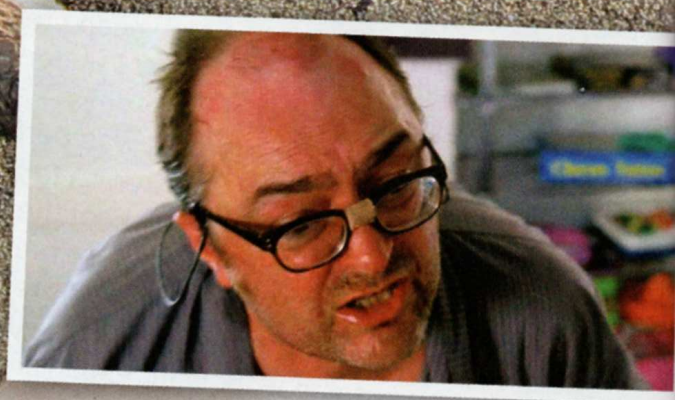
HURLEY (CONT'D)
You know there's something... special about 'em, right? I mean, sure, that's why you repeat 'em over and over. I gotta know what--
(then, a thought)
Is that why you're here, Lenny? 'Cause of the numbers? Did they do something to you?

He suddenly realizes Lenny's waiting for him to take his turn. He finally does, dropping a piece in.

HURLEY (CONT'D)
I think they've done something to me. Made me a... a jinx. Bad news for everyone around me. And when I tell people I think I'm the cause, they look at me like I'm nuts. Nobody believes me.
(beat)
But, I know. Ever since I won the lottery with those numbers, I've--

Suddenly, Leonard drops his checker and looks at Hurley, momentarily lucid, with dread in his sunken eyes.

LEONARD
Y-you played the lottery... with those numbers?



ON HURLEY -- Leonard just said something.

HURLEY
Uh... Yeah.

LEONARD
(agitated)
You shouldn't have done that. No. You've opened the box...

HURLEY
I what?

LEONARD
You can't close it again. You can't. You shouldn't have used the numbers --!

His shouting draws the attention of a couple of ORDERLIES across the room.

HURLEY
Why not--

LEONARD
(rising to his feet)
It doesn't stop! You have to get away from them. Far, far away.

The orderlies approach.

ORDERLY
Everything okay here--?

LEONARD
(to Hurley)
You hear me?! If you don't get away it doesn't stop!

The orderlies try to restrain him. He resists.

ORDERLY
Okay, Len... Let's try to calm down.

The Orderlies start to escort Leonard away.

HURLEY
Wait a sec. I need to--

ORDERLY
Sir. You'll need to step away.

HURLEY
Lenny -- The numbers! Where'd they come from?

LEONARD
Sam. He heard them.

HURLEY
Who's Sam?

As the ORDERLIES pull him through a doorway, Leonard yells:

LEONARD
He heard them. He heard them in Kalgoorlie.

HURLEY
Kalgoorlie? What's Kalgoorlie?

LEONARD
It's a town -- Where we worked.

Leonard almost gone, Hurley SHOUTING after him --

HURLEY
A town where? WHERE?

LEONARD
Australia.

ON HURLEY, squinting as he registers that.